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DOUBLE ISSUE
FALL 1990/WINTER 1991

Backstreets

ANNIVERSARY ISSUE

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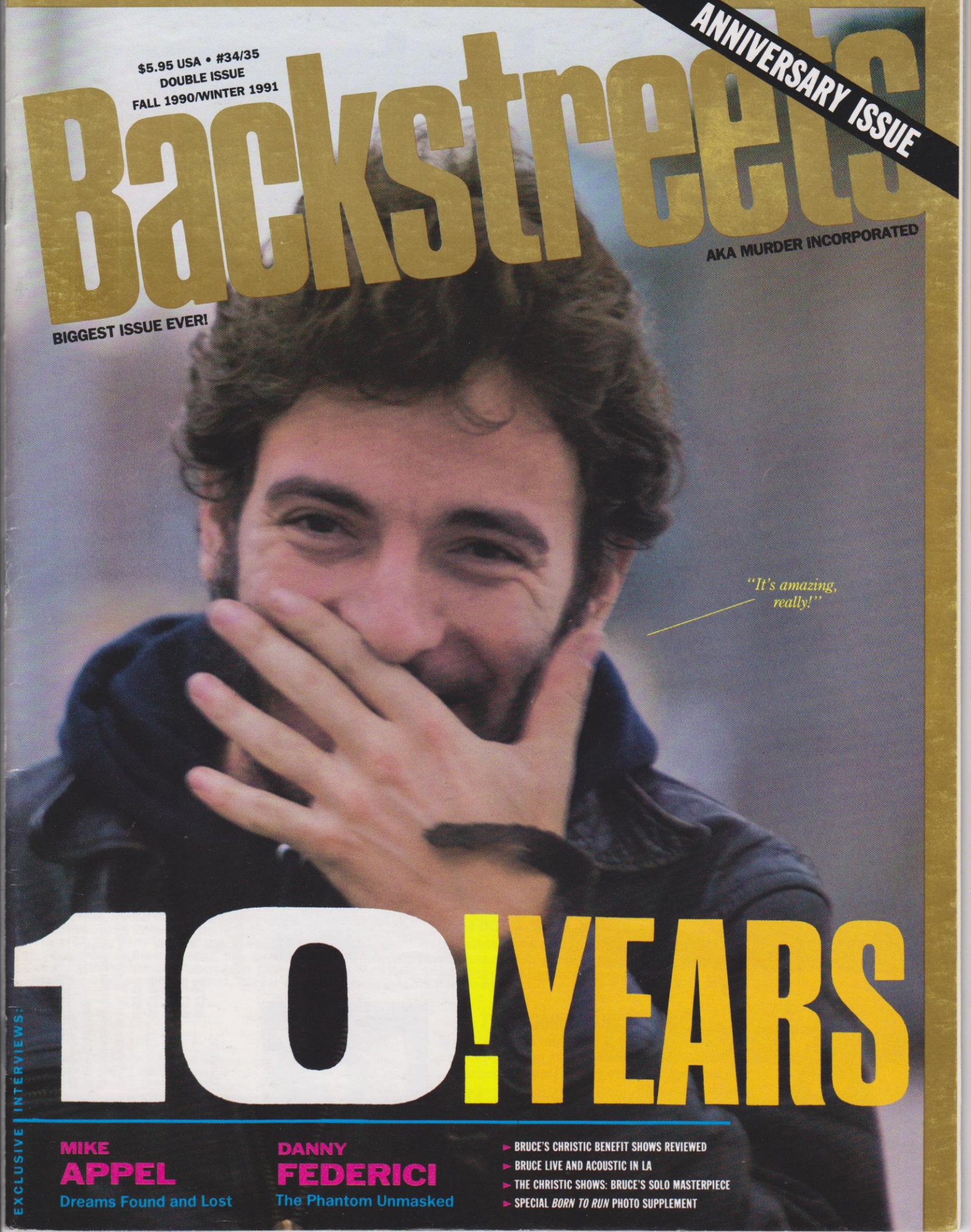

10! YEARS

EXCLUSIVE INTERVIEWS:

MIKE APPEL
Dreams Found and Lost

DANNY FEDERICI
The Phantom Unmasked

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- BRUCE LIVE AND ACOUSTIC IN LA
- THE CHRISTIC SHOWS: BRUCE'S SOLO MASTERPIECE
- SPECIAL *BORN TO RUN* PHOTO SUPPLEMENT

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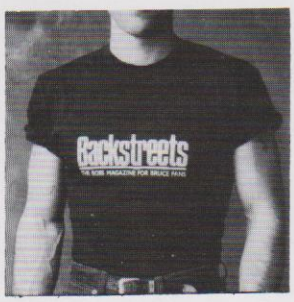

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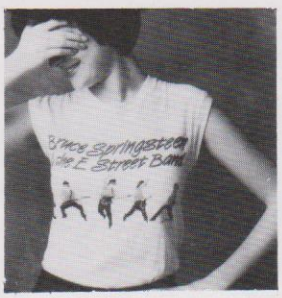

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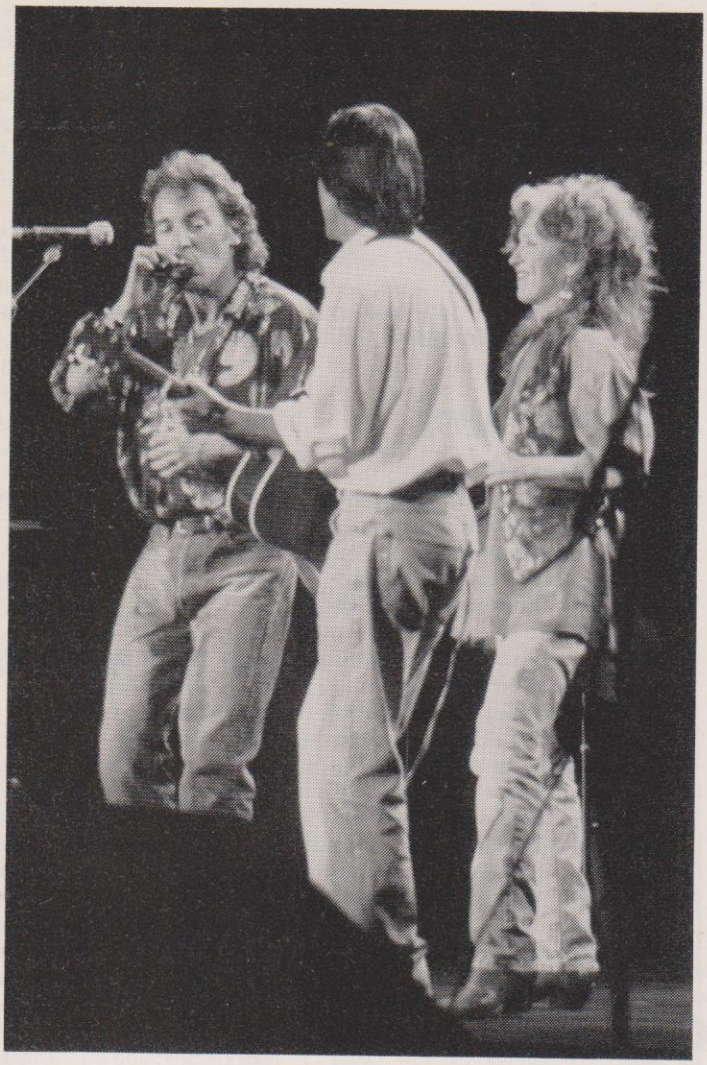

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BRUCE SPRINGSTEEN
Asbury Park, 1974.
Photo by Mary Alfieri

Off the Wall

BRUCE SPRINGSTEEN
(top to bottom)
Philadelphia, 1981
Photo by David Dennenberg
Asbury Park, 1974
Photo by Mary Alfieri
Tacoma, 1988
Photo by David DuBois

LETTERS

E TICKET

Dear Editor:

I read with interest your editorial on bootlegs in the summer issue. The main reason I bought my first issue of *Backstreets* was in hope of getting descriptions and quality ratings for the import CDs I've been buying. I wasn't disappointed.

One fact your article failed to address was that bootleg product is not competing with legitimate product on the market. First, anyone who collects bootleg product likely has bought all the official product that artist has released. Boots generally appeal to the hardcore collector of a given artist, the one who has already contributed to the artist's income by faithfully buying every new release. Secondly, I'd wager that 98% of all the buyers of a CD concert boot would buy the same material were it ever released by the artist's record company.

Although most of my collection of unreleased material is on tape, and I would prefer to buy this way, the CD's do have the benefit of availability for purchase. If those who would like to openly offer their material on tape for sale weren't prosecuted, they would be able to enjoy some of the profits which are flowing to the CD makers overseas. But as long as boot CD's are made you're performing a valuable service by reviewing them and helping loyal Bruce fans get value for their money.

So while the boot market is not putting any money into Bruce's pocket, neither are they taking any out. Bob Dylan and Bruce Springsteen are unique among rock artists in that the sum total of their unreleased output is of greater interest and quantity than their body of released. To deny fans access to this material is what's criminal.

Mort Glick
Centerville, MA

SOMETHING TO BLAME

Dear Editor:

In the "Letters" department of #33 our Bruce "fan" from Norway seemed a wee bit irked at Bruce for not financially supporting the Asbury Park Rock & Roll Museum. It seems to me that, since Bruce didn't ask these two gentlemen to build this shrine, he should have no obligation, financial or moral, to them. It's like building a church and getting pissed because Jesus won't come and deliver a sermon!

Jeff Butcher
Wilmington, OH

RAISE YOUR HANDS

Dear Editor:

Some thoughts prompted by your editorial on bootlegs in issue #33. Mr. Springsteen and CBS should usurp the bootleggers market by simply releasing the material.

Start a series of limited edition, mail order, cassette-only releases, with all profits going to Bruce's chosen charities. The series could consist of the best concert from each tour, as a start. Cassette-only releases because they are the cheapest format and the most adaptable to Springsteen's long shows. CBS has the machinery to handle large mail order volume and editions of 50,000-100,000 would certainly sell-out, especially worldwide, and make loads of money for worthy causes. E Street Band members over the years should be compensated for their performances, or they too could donate their proceeds.

There will always be a hardcore following who will buy any dreck with "Springsteen" printed on it, but the vast majority of bootleg buyers will be well satisfied with such a series of releases. The fans get a better appreciation of Bruce, CBS can certainly cover their costs, many charities benefit, and you'll eliminate the bootleg evil more thoroughly by eliminating the desire. Release the concerts. Who loses?

Bill Duhigg
Lakewood, OH

PART MAN, PART MONKEY

Dear Editor:

This is a sad day for me because it's one I swore would never come — the day I would declare myself an ex-Bruce fan. This whole situation with 2 Live Crew really upsets me. No—I don't believe in banning books, music, art, etc. But I sincerely believe that the creative community has a responsibility to the general public, especially the young people out there. Groups like 2 Live Crew don't own up to that responsiblity, and I think that Jack Thompson is correct when he says that Bruce is "facilitating" a negative cause by giving them permission to use "Born in the USA."

To me, the "sexual abuse of women and the mental molestation of children" are far more important issues in this case. Sure, many people will say "if you don't like it, don't listen to it." But that's a lot like saying, "if you're afraid of bullets, duck." At any rate, Bruce could have chosen any number of effective, eloquent ways to express his support of the First Amendment. That's why his decision to let 2 Live Crew be his vehicle really looks like a PR attempt to gain more black fans for himself.

Anyway, considering what I've invested in Bruce — money, time, emotions — over the past 15 years, this feels like a kick in the stomach to me. So I'm packing up my collection and I'm going to send it to John Landau's office with a letter similar to this one.

I'm really sorry. I wish it could be different, but I can't support Bruce anymore.

Ginger Masse
Hubei Heights, OH

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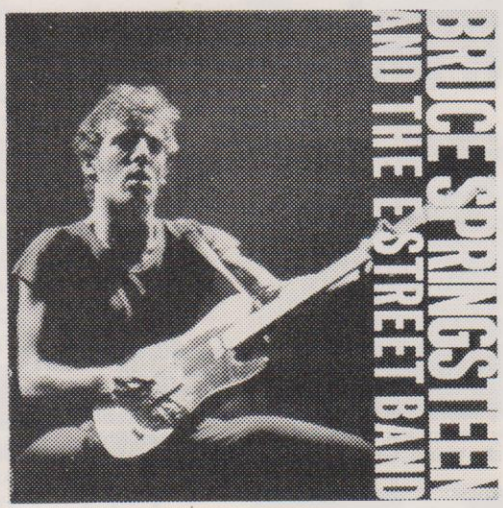

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ALL THOSE YEARS

Dear Editor:

You are absolutely right when you say we should differentiate between studio outtakes, bootlegs and live ones.

In the studio outtakes, the raw material of Bruce's songs is exposed to people's criticism and that shouldn't happen until the work is completed, then and only then should people criticize.

On the other hand, live performances are always seen by thousands of people and so there is no harm if other thousands can hear what they couldn't or just remember a great night. Since CBS doesn't release live performances (except for the set) other record companies should be allowed to do it, as long as they would pay Bruce what he is entitled to.

Francisco Salgueiro
Lisbon, Portugal

FREEDOM, NO COMPROMISE

Dear Editor:

So, I hear you've been getting a lot of letters slamming Bruce for letting 2 Live Crew borrow "Born in the USA." Well, this is not going to be that type of letter. This one will defend him, in a way. I personally *hate* 2 Live Crew and I wish Bruce didn't have to get involved in the whole mess, but the fact remains that 2 Live Crew *got* him involved. I'm sure Bruce didn't go running to them saying, "Oh come on guys; use my song!" It apparently took Bruce a long time to decide whether or not he should allow them to use it. (With all due respect, it takes Bruce a long time to do *anything*.) I'm not saying that I agree or disagree with Bruce's decision, all I'm saying is that he's got a right to decide what to do with his own music. I know he put a great deal of thought into his decision. That's not the kind of decision that he would make overnight.

A large number of Bruce fans are always asking Bruce to make some kind of political statement, probably because he hardly ever does. Well, gang, he finally did and what are we doing? We're "Boss Bashing" just like the critics. I don't think a lot of us realize that his decision made a huge political statement. I also don't feel that Bruce is condoning what they "sing" about, he's implying that he believes in the First Amendment to the Constitution, and I think we all believe in that. That's what this country is all about. Remember what Bruce said during the *Born in the USA* tour before he sang "This Land Is Your Land." He told us that "with countries, just like with people, it's easy to let the best of ourselves slip away." If we begin to ban music (if you can call 2 Live Crew "music") then we are beginning to do just that. Freedom is "what this country was supposed to care about."

When it comes right down to it, it really wouldn't have mattered what Bruce's decision was... he would have been slammed regardless. If he said "yes," then people would go berserk because they would feel that he is condoning their act (which I don't think he is doing). If he said "no," people would have started screaming prejudice. It was a no-win situation for him and I'm sure he knew it. I don't think it's fair for us to judge him this way. We have our beliefs, he has his. I feel that his decision represents his belief in the Constitution, not 2 Live Crew. One fool suggested that Bruce call his next album *Raped in the USA* because he's a threat to every woman and child who ever bought his records. *Give me a break!*

All I'm trying to say is that I think we should cut Bruce some slack, whether or not we agree with him. As usual, I'm sure he knows what he's doing. Somehow in the end, his decisions have always worked out for the best in the past... even though it didn't seem like it would at the time. I don't think this one will be any different.

Susan Jensen
Peeskill, NY

VOICE OF AMERICA

Dear Editor:

The summer issue of *Backstreets* comes at a good time, a dry spell of "important" new music. Including news of Little Steven and his influence with Bruce and news of a more social/political album gives us a little faith to look forward to. Thanks and keep it up. I especially liked the letter to the editor from Judi Schiller. In these history making times, it's nice to know Bruce may become fully committed to the just causes that face us, the ones he's always been singing of in less dramatic ways.

Michael Bernier
Alliance, OH

ORIGINAL ROXY '75 POSTERS

They said they couldn't be found. The original Roxy '75 posters, wheatpasted around LA to promote Bruce's landmark October shows, but now available exclusively through Backstreet Records in remarkable condition. This poster is quite simply one of the most beautiful Springsteen posters ever, a 27"x41" gorgeous black and white shot, with "SPRINGSTEEN" in brown type, above the dates of the shows. This is a classic Eric Meola shot of Bruce from behind, with "Born to Run" in script on his coat. Original copies of this poster have never been in circulation, even among prominent collectors, and smaller bootlegs abound, but these are the genuine article. Perhaps the nicest and most sought after Springsteen collectible we've ever offered. Sure to look great on any wall. $100 plus $4 shipping, available from Backstreet Records. Call 1800-326-BOSS or send check, money order or credit card information to: PO Box 51219, Seattle, WA 98115. Limited supply. No further stock available.

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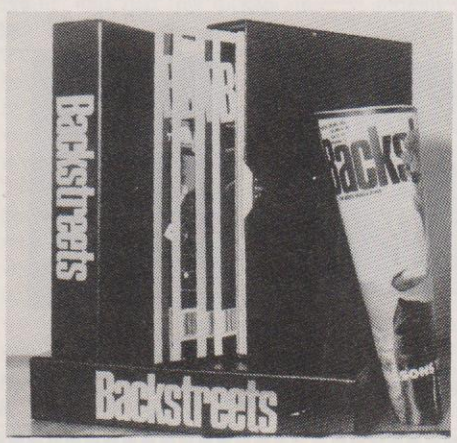

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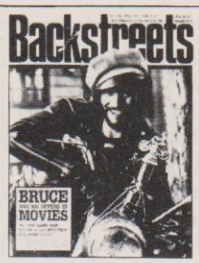
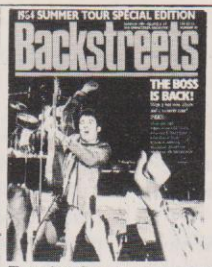
Clarence feature; German discography; new import singles. **#8 $5**

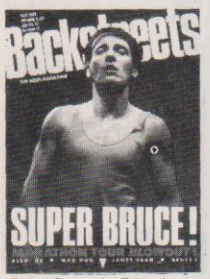


Bruce in the movies; Beaver Brown int.; Boss book reviews. **#9 $5**

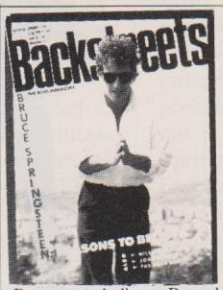


Tour '84 Special: Born in the USA review; Bruce in Japan discography; Bruce's car. **#10 $5**

Rockin' the world — the Boss Club; tour update; REM int. **#14 $5**



SuperBruce!: Complete tour report; Sun City int.; Bruce's guitars; Mad Dog int.; U2. **#15 $5**



Reasons to believe: Bruce's political message; The Boss body; Nils Lofgren int.; Fogerty. **#16 $5**

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Boss Top 10; studio sessions; Inside JAM; Gary US Bonds int.; Robbin Thompson. **#18 $5**

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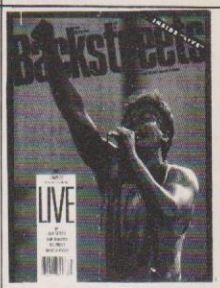

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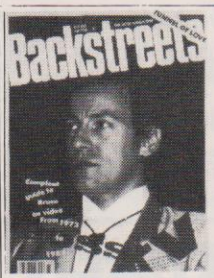

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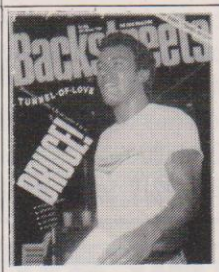

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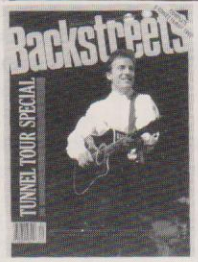

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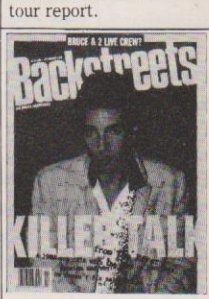

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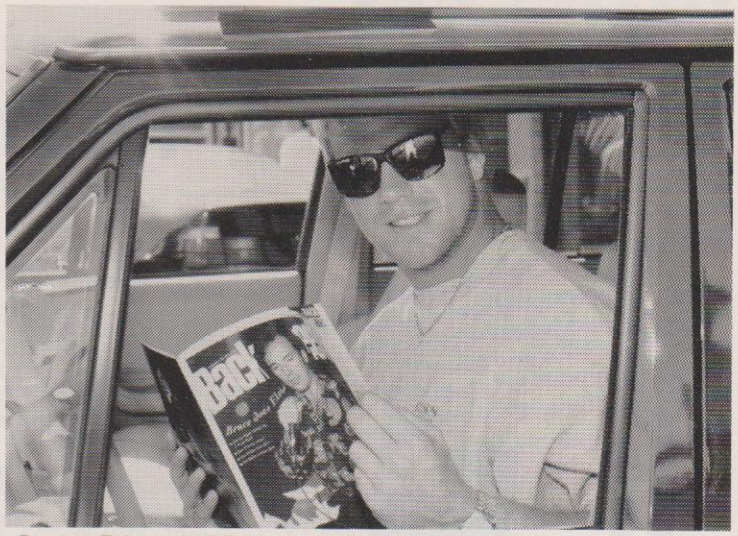
USE THIS FORM OR A XEROX OR A FACSIMILE.

NO LIPS

E STREET SHUFFLE: While Bruce goes solo in LA, the rest of the E Streeters are virtually circling the globe. Nils Lofgren continued his own never ending tour with two trips to Europe and another East Coast swing. Mighty Max joined Nils on his continental jaunts, and received high billing as well. While crowds were acceptable overseas and Nils' show remains a striking, passionate evening of guitar mastery, recent turnouts at such venues as the Stone Pony have been small. One East Coast fan says that the problem stems indirectly from Bruce's move to LA. With Bruce on the opposite coast, the certain segment of fans that would show up at the Stone Pony hoping for a Bruce guest appearance have stopped going. Good riddance say some, who tire as do we of fans yelling for Bruce at a Nils show, but what that leaves are the diehard Nils fans who are shrinking in number. Those of you who live in the areas where Nils plays, go see him, and not because he's an E Street Band member, but because he is a magical performer in his own right. . . . Max Weinberg and Danny Federici got on board the Dave Edmunds tour, along with Shore stalwart Bobby Bandiera, for a few weeks of dates that took them as far away as Japan. Reports on the shows were positive, especially from those who had never seen Bobby Bandiera sing "Crying," though a 70 to 75-minute show with a band that good is criminal. Come on Dave, let's give them their money's worth. . . . Max also joined Garry and Paul McCartney for a Buddy Holly birthday bash and at the September 8th show on the Dave Edmunds tour, Max got news that his wife was going into labor and by the time the show was over, the world welcomed Jay Bradley Weinberg. A few weeks later, Max told his Learning Annex lecture audience that he and Bruce swapped baby stories on the phone and that their new sons had changed them both dramatically. Said Bruce to Max, "your kid doesn't care if you play the guitar." . . . At the same lecture, Max told the crowd that his book, *The Big Beat*, might be rereleased in the summer of '91 and that he has plans for both a *Big Beat* sequel and his own musical autobiography. . . . Max and Danny also joined with Clarence and Garry to form the Jersey All Stars, appearing at a benefit concert to support Senator Bill Bradley. The foursome took the stage with Southside Johnny and the Jukes for a three-song set of "Love on the Wrong Side of Town," "Stagger Lee" and "The Fever." . . . Speaking of Clarence, we're sure you saw the Big Man on your TV screens this fall, hyping his beer-sponsored Halloween party in Los Angeles. During an interview on KLOS, Clarence said he was working on a new record.

HIGHWAY PATROLMAN: Sean Penn is directing his first feature film called *The Indian Runner*, from a script which bears more than a passing resemblance to Bruce's song "Highway Patrolman." According to a story in the *Omaha World-Herald*, co-producer Don Phillips said that the screenplay is based directly on the song. Penn wrote the script about the relationship of two brothers: Joe, the older brother and a deputy sherrif, and Frank, who has just returned from three tours of duty in Vietnam. Penn does not appear in the film which stars Charles Bronson, David Morse, Viggo Mortensen and Dennis Hopper. . . . Miami's *New Times* weekly reports that not only did Bruce allow 2 Live Crew to use "Born in the USA," but also requested 20 2 Live Crew T-shirts from the group's label. Bruce didn't wear one at the Shrine the second night though, instead opting to reprise the cover of *Backstreets* #32. . . . Subscriber Timothy C. Nolan has led a personal battle to get Bruce a star on the Hollywood Walk of Fame. Star recipients must be nominated and they can be nominated by fans, which is exactly what Timothy did. Last year, Timothy was notified that Bruce had been chosen on the basis of the application he had sent. Bruce's office called and Timothy spoke with Barbara Carr who told him that Bruce may not accept the award because it is not his style, and a few weeks later, Bruce officially turned down the award. Though Bruce's decision to decline the award makes perfect sense to us, Timothy wonders, why? Your opinions are welcome on the subject. . . . *Voice of America*'s chief, Holly Cara, wants to let everyone know that *VOA*, the Little Steven fanzine, is still alive and well, and should have a new issue out soon. She's one of the people we have to thank for the excellent documentary "John Hammond: From Bessie Smith to Bruce Springsteen."



JERRY FLOYD PHOTO

Boomer Esiason huddles with his favorite mag.

MY FATHER'S HOUSE: *Duplex Planet* is a newsletter put together by David Greenberger. It's basically a collection of interviews with nursing home patients, soliciting opinions about things in the pop culture of the modern world. Music is a frequent subject, as the residents are played new music and asked for their opinion. One resident was played "Drive All Night" and had this to say after he'd heard it: "Now who is that, if it's not Josh White, then who the hell is it? He's a blues singer and he's got a band. I've heard that voice somewhere." After being told it was Bruce Springsteen, he said, "Never heard of him. Sounds good, very good record. That record's gonna go places. That is a very blues song, boy. I'd buy that in a minute, yes I would." So would we. . . . Springsteen photographer Annie Leibovitz has just signed a book deal for a collection of her photographs of the last 20 years, with Bruce certainly included among dozens of other artists. . . . Ever thought you'd see yourself placing a $2 bet on Springsteen to show? You could have at Freehold Raceway where Spruce Springsteen, a two-year old brown colt, was entered in the New Jersey Sire Stakes. Unfortunately Anders Crown won at the wire, though Spruce did finish in the money, showing, and paying $3. No word on whether the Boss had any money on his namesake. . . . Bruce was one of the names up front in the campaign to help Motown singer Mary Wells battle throat cancer, donating $10,000. Also contributing were Rod Stewart, Frank Sinatra, the Temptations and Diana Ross. *USA Today* even reported that Bruce asked Wells to sing on the next record. Bruce also chipped in $10,000 to the Stevie Ray Vaughan Charitable Fund, which will go to drug rehab programs, in the wake of Stevie's tragic death. . . . *Financial World* reports that Bruce has a $6.5 million insurance policy on his voice through Lloyd's of London, so you don't have to worry about the strain of future performances of "Born in the USA." . . . If you're looking for lake front property in the Sister Lakes region of Michigan, look no further than Springsteen Realty. Yes it's true, but we have no word if there's any relation. . . . Aussie fans who want to get in touch with other down under Bruce diehards, write to a new fan club called Brilliant Disguise, 3 Stellar Crt., Klemzig, 5037, Adelaide, Australia. . . . Finally, if you have kids, they may get Scholastic Math Magazine at school. A recent story titled "MATH in the USA" parodied Bruce's record in teaching kids math by determining sales numbers and awarding the appropriate number of platinum and gold discs. Both the front and back cover of the record look identical, with the exception of the red hat being replaced by a ruler and calculator. The song titles? Apart from the title we have "Subtracting in the Dark," "Classbound Train," "My Homeroom" and the brooding rocker "I'm on Fractions." . . . Thanks to Jack and Linda, Jane and Jimmy, Lynn, Jim L., James W., Stu, Susan, Cathy B., Andrew and everyone else.

I make my peace with the past

The Promise

On the Backstreets, #34/35, Ten Year Anniversary Issue

"One soft infested summer, me and Terry became friends, trying in vain to breathe the fire, he was born in." So begins Bruce Springsteen singing "Backstreets," for my money one of the most emotional and affectionate songs ever penned. Within this one tune, Springsteen addresses all the major elements to his work: rebellion; liberation; love; death; friendship; and salvation. These are themes that speak to my own human experience and no doubt, to yours too.

This magazine is ten years old this month and when I started it in my basement, typing on this same old typewriter, I couldn't have imagined that I would today be finishing up the anniversary issue. At the time I started the mag I knew that Springsteen's music moved me and I wanted to share my feelings with others so I started this forum. It has led me into many uncharted directions and it has brought me friendships with many wonderful people all over the world. I simply had no idea that the ties that bind run so deep and run so true.

If I were to sum up the reason for this magazine to exist--an existence that has at times seemed tenuous--I would go back to that first line of the song "Backstreets" since it starts the ride we are all upon. This is world where isolation leaps up at us from all sides and where only infrequently do we overcome it (for more on Bruce's own isolation, see our story on the Christic Institute shows later in this issue.). Fellowship is far too rare in this world of ours but fellowship is what this magazine is about. It is what brings together all of us as readers of this mag and as fans of Springsteen's music. And it is what in many ways has saved me numerous times from a life I found full of isolation. In some strange way, Bruce Springsteen's music has always played a role for me in our universal fellowship.

This recently hit home for me one night when I was driving around with my friend Carl. It was in early August of this year and it seemed at the time like both our lives were going to seed faster than we could blink an eye. We'd both recently ended relationships with women we had great hopes for, women we loved dearly. And I think we'd both seen our dreams turn to nightmares with a few hateful words. I thought my particular case was horrid: The woman I had been in love with, and had been shopping for wedding rings with, suddenly up and left town with no explanation except a few hurtful volleys my way. I still haven't had the heart to go back into the jewelery store and ask for my $200 deposit back because I don't think I never want to face that thing inside of me again that knows what it feels like to have a promise broken. Carl's saga is not unlike mine: He also had fallen for an emotionally unavailable woman and he'd given a lot away. As Springsteen has said many times, it's easy to lose yourself. I think I've found that out the hard way in this world and the lesson continues to sting at me every day I live, like a bee in my shoe that I can't ever find.

Back in August, for me, the world looked like a place filled with loss. We were driving through the seamy part of town and I popped the Winterland '78 tape in the stereo as Carl had never heard the '78 version of "Backstreets," the one that includes the "Sad Eyes" segue. I think it's the best thing Springsteen has ever done, the emotional zenith to his body of work. I can't listen to it without feeling a tear come to my eyes , a tug of a raw nerve on my heart.

Carl had never heard this version of "Backstreets" before and he was instantly transfixed by it. "I'd drive all night, just to buy you some shoes and to taste your tender charms, to have you hold me in your arms, for just one kiss, for just one look from your sad eyes," Bruce sang in the song. "Just one look."

Springsteen only played the song this way for a few months in 1977 and 1978 and they edited it off the Live album for reasons that have never have been clear to me. He'd always vary the story told in the song,

--more--

Page two

but it always was intense and true. The version from Orlando in 1977 with the story about watching some kids burn down a barn, and watching the fields catch on fire and how the flames rushed towards he and his lover sitting on the hood of a car, is monumental. I've liked all I've heard but particularly am moved when Bruce added the line "Just to hear you tell me that you loved me." It was as tender as Bruce Springsteen gets, as tender as I can take it. And it was what I wanted so bad that August night: Just to hear it from her one more time.

The woman I'd looked at wedding rings for had those sad eyes herself. They were these little puppy dog eyes that turned slightly down on the ends and even when she was happy they always looked a little sad. She thought it made her ugly but to me it made her all the more beautiful. I can remember just what it sounded like when she told me "I love you," I can remember every little inflection in her voice and yet I knew I'd never, ever heard it again.

Which is why I understood the depth of emotion in Springsteen's voice when he gets to the part in the song where he literally screams "but baby YOU LIED!" It is as close to a primal scream as I've ever heard and its a scream that sums up his loss, Carl's loss, my loss, and the loss of every other broken hearted hero who ever looked into someone's eyes and felt a spark.

Carl was stunned. He'd later say that listening to the tape was one of those experiences where the world just stops around you and there's nothing but you and it, and it is looking you in the face and you can't turn around and you can't go back. You just can't.

It wasn't like anything else happened. That's really all there is to the story. I thought about driving by my old girlfriend's house and blasting out the tape so loud she could hear the "YOU LIED" stuff up in her room but I decided against it. In the song Bruce tells how the object of his affection comes back but Carl and I knew in our lives there was no going back. No one was going to be knocking on my door saying "Baby, I'm sorry." Nothing was going to happen and nothing was going to change anything.

Carl and I looked at each other. We looked at each other and we both knew. And because we knew we didn't need to say anything. We both knew what we felt inside and we knew that at one point Bruce Springsteen felt this same darkness too. And I don't want to get too ethereal here, but what we felt was connection. What we felt was fellowship. We felt it and nothing that could happen to us would change that.

In some ways, that connection is exactly what this magazine is about. It is about the fellowship and friendship between people like Carl and I, and what Bruce Springsteen's music does to bring that out in us. It has to do with trying to learn to walk like the heros we thought we had to be. But we're not heros: We're just like all the rest. And Bruce Springsteen isn't a hero either--he's heroic in that he can sing and write about how he feels but he faces the same struggles we all do.

Almost four months later both Carl and I are long beyond the driving around late at night stage. Yet for me, another chapter in my life has begun and Bruce Springsteen is once again there with a song for me. "Mr. Trouble come walking this way," he sang on stage at the Christic Institute shows, "year gone by seems like one long day, but I'm alive and I'm feeling alright. Well I ran that hard road down heartbreak city, and a roadside carnival of hurt and self pity. It was all wrong. But now I'm moving on." It's the real world out there and it's the only place I live these days. Love may be hopeless, hopeless at best, but I'll keep trying to breathe that fire, and I'll keep breathing it with my friends. I'm going out tonight, and I'm going with the tumbling dice.

Business: Welcome to our 10 year anniversary issue. Sorry it's late but we felt it was worth the wait to cover the Christic shows. We had so much stuff too we ended up making this one a double issue and we hope you think it was worth the effort. Subscribers will even find a special photo supplement inside the issue from the Born to Run era. Remember please send a self addressed stamped envelope with any correspondence. New issue soon along with a new album. Thanks to everyone over the years who believed, who shared the dream--this is for you....

TRAMPS LIKE US...

Charles Cross

THE NEWS

Six songs debut in L.A.

Album by summer

Despite the birth of a son, squabbles with CBS and helping 2 Live Crew, it would appear that Bruce Springsteen has had time to largely complete his next record. Though the exact dates of the recording are not known, the chronology appears to have gone as follows, according to an interview given by Jeff Porcaro about his session work with Springsteen in the Swedish newspaper *Expressen*.

After spending time with a number of musicians in late '89 and early '90, Bruce settled in to work with Porcaro on drums, Randy Jackson on bass, Roy Bittan on keyboards, and Bruce himself doing most of the guitar work. They worked through the spring, with some additional guest "solo guitarists," brought in to embellish specific tracks. The band then took a break for the birth of Evan James and then returned to the studio in August to put the finishing touches on the tracks. According to Porcaro, the line-up laid down some 32 tracks, which were then left to be mixed and selected.

Porcaro did not provide any specific titles or release date, but he did say, as many insiders have, that the record would be more "rock than *Tunnel*," and perhaps most interestingly that one song, that could end up as a single, was a duet with Sam Moore, the surviving half of the immortal Sam & Dave.

This was all the news up to the time of Bruce's November shows at the Shrine Auditorium. Over the two nights, Springsteen debuted six new songs, and debate began immediately over whether these tunes constituted the heart of the new record. Also, in the wake of the shows, rumors circulated that backstage chatter said the record would not be coming out until the summer. This was further confirmed by a brief *Billboard* magazine story the following week, which described the six new songs as possibilities for Bruce's "mid-1991 release." *Billboard* additionally offered the insight that "Real World" was a collaborative effort between Bruce and Roy Bittan, with Roy writing the music.

At our presstime, a week after the show, there was a growing rumor that the track list for the next album was still very up in the air and that we shouldn't assume that all or even any of the songs played at the Christic Institute shows would make the final cut. On the other hand there were very specific rumors that "three of Friday night's songs" would be on the record, even word that "57 Channels" was slated as the first single. Personally, we'll be shocked if "Real World" doesn't make the record, but stranger things have happened. Remember "The Promise"?

And as if that isn't enough rumor for your mill, we have the theories for why the record has been delayed until mid-1991. Supposedly, there has been extended debate between Landau and Springsteen over what songs should be on the record and which should be left off. One source says that the debate centers around Landau's desire to have a few specific songs he feels are likely radio hits on the record, which Bruce doesn't want to include. Another source says that the debate is specifically about the song "Real World," and that it is Landau who wants it on and Bruce who doesn't. Either way, both sources say approximately 20 songs still remain to be narrowed to 12 for the final track list, and it is the process of choosing the songs that is delaying the record.

Also supporting the delay rumors is word that Patti's record is now slated for late March, and it has always been said that Bruce's record would follow Patti's by a few months. Reports say that Patti's record, reportedly produced by Heartbreaker Mike Campbell, has a heavy Ronnie Spector sound and may surprise people who thought a Patti solo record would have a more contemporary, commercial sound. There's no word on what Bruce's involvement has been on the record, or if the Springsteen-penned "Burning Love" is included, but one song, apparently titled "Atlas Shrugged," is said to bear the Bruce trademark heavily.

As for a tour, there have been promising rumors that we will get a tour in 1991. Fairly straight forward stuff like, "record in March, North American tour dates to follow, tour lasting ten months." Another Swedish newspaper reported that members of the Rolling Stones Urban Jungle tour crew had been approached about joining up with the "upcoming Springsteen tour." Also, *Q* magazine reported a rumor that Bruce and Patti will start an acoustic tour in England and Europe in the spring, which now looks unlikely because of the delayed release of the album. And if that isn't enough, Jeff Porcaro told another European newspaper that he had been asked to join a tour, but declined because of other commitments. He did give some details that the tour would play small venues, that band members' families would be welcome and that they would schedule the tour on a three weeks on, three weeks off basis. With Bruce's new family needs, the latter detail seems to be a logical way for him to conduct a future tour, while still allowing time for family needs.

Whenever the tour starts may be in question, but sources both official and unofficial concur that there will be a tour. What kind of shows and just who will join Bruce, if anyone, remains completely unknown.

There is more good news that Bruce will be contributing to Nils Lofgren's new solo record. Industry reports in November said that Nils had signed a deal with Rykodisc for his next solo effort which is currently being recorded in Los Angeles. Along with Springsteen, the record boasts contributions from Levon Helm, Ringo Starr and Billy Preston. The so far untitled disc is due in February or March, and is being recorded live in the studio with a minimum of overdubs.

So it appears that by the next time you read this column, though we may not have it in hand, we'll certainly know much more about Springsteen's next record. Until then, it's wait and see, but it couldn't hurt around Christmas time to, if you happen to see him, pass the word to Santa Claus that we're getting a bit anxious.

The Backstreets Jukebox

1. **Robert Johnson**
   The Complete Recordings
   Columbia (CD)

2. **Bruce Springsteen**
   "Shut Out the Light"
   Columbia (B-side)

3. **Bob Mould**
   Black Sheets of Rain
   Virgin (CD)

4. **Neil Young**
   Ragged Glory
   Reprise (CD)

5. **Bob Dylan**
   Now Ain't the Time For Your Tears
   Swingig Pig (CD)

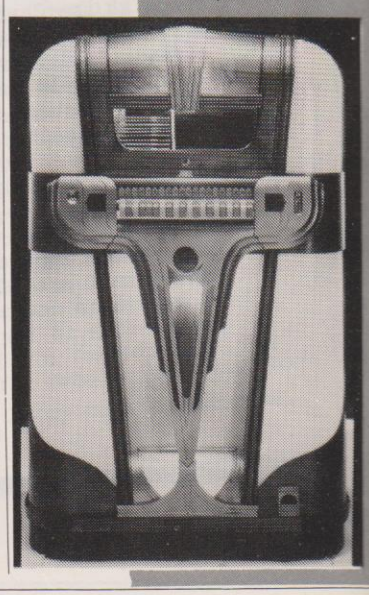
6. **Southside Johnny**
   Reach Up and Touch the Sky
   Mercury (CD)

7. **Little Steven**
   Men Without Women
   EMI (CD)

8. **The Replacements**
   All Shook Down
   Reprise (CD)

9. **Bruce Springsteen**
   Tunnel of Love Tour Rehearsals
   TDK (Cassette)

10. **Pete Townshend**
    Scoop
    Atco (CD)



SANTA CLAUS IS COMING TO TOWN

and he's bringing Bruce and Backstreets with him

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Give the perfect gift to your Bruce buddies or yourself. Buy a gift subscription or renewal by January 31st and you'll receive an unbelievable collectible, a Christmas card reproducing the infamous "coal in your stocking" letter sent to radio programmers in 1974. The flyer pictured a handsome three year old boy named Bruce Springsteen sitting on Santa's lap. This picture has never been reproduced since it was sent out some 16 years ago. Whether you renew or give a gift subscription, we'll send the card to you, so you can give it to the person receiving the subscription, or keep it for yourself. Act now!

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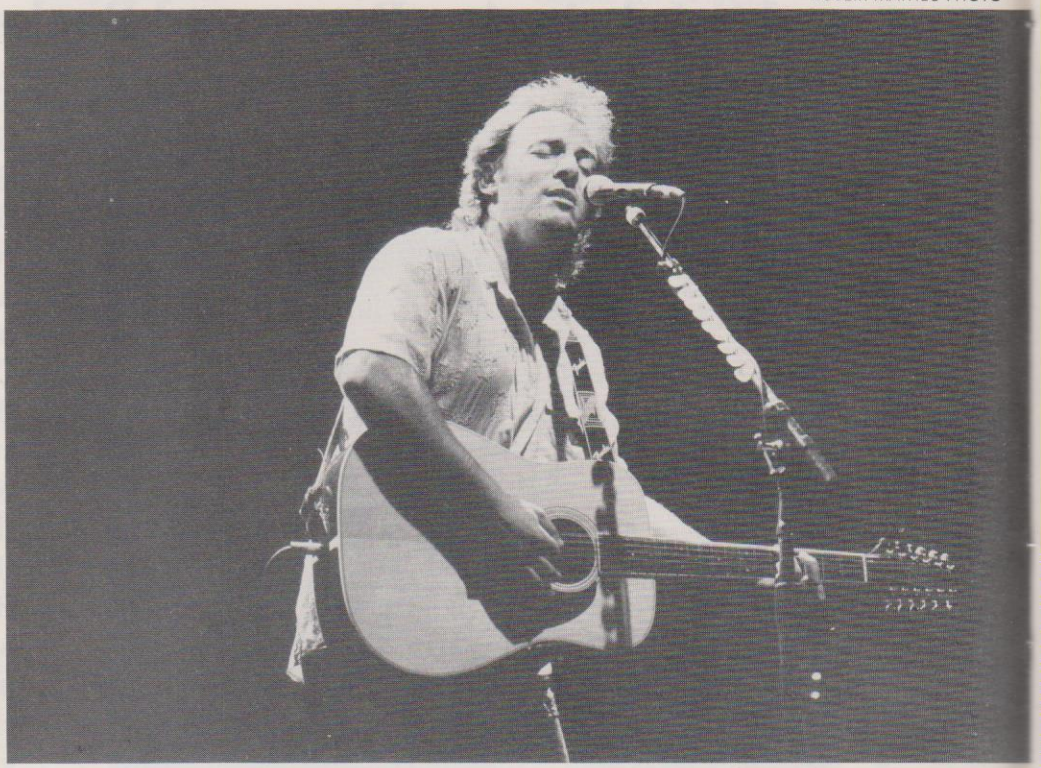
Man At Last

By Charles R. Cross

ROBERT MATHEU PHOTO



He was a man looking for something to prove. Though Bruce Springsteen may no longer be the biggest selling rock star in the world, when it comes to the strain of rock 'n' roll that matters, when it comes to the family tree of rock innovators that runs from Little Richard to Elvis to Chuck Berry to the Beatles to Bob Dylan, Springsteen is indeed the current end of the line. His last record sold less than Madonna's, but when he either releases a record or tours, it matters like no one else. The Christic Institute shows on November 16th and 17th mattered like no other show Bruce has performed for 15 years.

And if the fans and critics thought they knew Bruce Springsteen when he walked on stage opening night at the Shrine Auditorium in Los Angeles, for his first show in two years, for his first concert appearance since parting with the E Street Band, they were wrong. When a fan shouted "We love you Bruce," Springsteen deadpanned, "But you don't really know me." It was not a joke.

The concert was planned as a benefit for the Christic Institute, a government watchdog organization. Springsteen, along with Jackson Browne and Bonnie Raitt, donated his talent to the cause. The Institute got the publicity and the half a million dollars the two shows raised. The audience, who had paid anywhere from $25 to $500 for the highly sought after seats, saw an all-acoustic evening from three of the biggest names in rock 'n' roll. And what did Bruce Springsteen get? He got a chance to reinvent himself.

He did that and more. This was Springsteen's first all-acoustic evening playing solo since he first turned up in New York City in 1972 with a Jesus beard and a notebook full of lyrics. At that point Springsteen was confused about whether he should be a solo act in the acoustic folkie vein or whether he should rock. John Hammond and Mike Appel wanted a folk act, CBS wanted an artist they could get on the radio, and Bruce Springsteen wanted to rock 'n' roll. Bruce plugged in his amp, blasted out "Growin' Up," and set off on a career that, 15 years later, would find him headlining stadium shows to adoring crowds of upwards of 160,000, cranking out enough watts to make chests shake half a mile back from the stage.

But when Springsteen walked on stage the first night, he was a different man than the one who had last played a formal concert more than two years prior in Buenos Aires, Argentina. Not only was he without the E Street Band (at the Bridge Benefit four years earlier Bruce had played with Danny and Nils; at the SOS Racism Rally in Paris he'd used Clarence as back up) for the first time in 17 years, he was also a father and a man with a very different agenda. Wearing an oversized work shirt, with more weight and less hair than ever before, this was clearly an adult on stage, not an overwrought adolescent. Playing with just an acoustic guitar and a single spotlight he looked more like the "new Dylan" than he ever did back in the days when rock critics were calling him that. He was serious, he was intense, he was focused. He was a man with a mission.

He started with "Brilliant Disguise" and his voice and guitar playing were tentative. Like most of the songs played during the two evenings, the performance of this tune acoustically represented a debut of this arrangement and Springsteen took the song with unwavering seriousness. His voice cracked at times and he sang the better part of this first song with his eyes closed. He sang "Brilliant Disguise" as it was probably first written in a raw and stripped down state.

Springsteen started the evening by asking the crowd to be quiet and he repeated this again after the first song ended. He told the crowd, "So if you're moved to clap along, please don't." He asked for silence during the songs and he seemed less than excited by the requests shouted out by the audience during song breaks.

The next song was the first big surprise of the evening as Springsteen started into "Darkness on the Edge of Town." At first the chords seemed confusing since this is not the sort of song anyone could have imagined Bruce turning into an acoustic number. The song is one of Springsteen's harder rockers and its anthem-like production on record has always relied heavily on the beat of Max Weinberg's drumming. But here it was nonetheless, devoid of any wrapping or frills, unrefined and fresh. This song has always been about the fight for freedom but never before was it so much about the fight for love. The power of the rock orchestration has always overwhelmed the simplicity of the lyrics of this tune. So here, lines like "Well if she wants to see me, you can tell her that I'm easily found," and "lives on the line where dreams are lost and found" jumped out of this song to remind the audience that this is a song about the end of love, not necessarily about racing in the streets to escape the existential quagmire. Springsteen's rendition of "Darkness" suggested that the true darkness is not some evil part of society resting at the edge of town, but may instead be simply the darkness in one woman's soul.

The performance of "Darkness" done

acoustically was brilliant, a moment that heralded the special nature of the evening ahead. Few artists are ever able to recreate their work once it's already been created, and to give it fresh and new meaning. Though Dylan continues to reinterpret his music on stage, he often fails to match the early eloquence of his first arrangements. But with "Darkness" Springsteen created an entirely new song, and one of the most powerful statements he had ever made. Listening to this tune acoustically gave great insight into Springsteen's mind and into what he intended and perhaps didn't achieve with his first records. "Darkness" really isn't all that far from the material on *Nebraska* and perhaps only now has Springsteen himself figured that out.

And as if the connections between "Darkness" and *Nebraska* weren't clear enough, Springsteen followed up "Darkness" both nights with two songs from that 1982 solo album. Renditions of "Mansion on the Hill" and "Reason to Believe" were more in line with what we had previously expected from Bruce for an acoustic concert. These, and the other *Nebraska* songs played during the two evenings, marked less of a departure from previous renditions since in concert these songs have always been done with stripped down arrangements or by Springsteen solo. Still, their appearance here in this context shows how important a role these tunes have played in Springsteen's developing career. Bruce is reported to have once said about *Nebraska,* "That record is really me," and hearing these tunes again in concert that wouldn't be hard to imagine. The *Nebraska* songs were the only material played during the benefits Springsteen had performed within the past five years with similar arrangements and he played these numbers less tentatively than he occasionally approached other material.

The *Nebraska* numbers were followed by two new songs, both basically from left field. "Red-Headed Woman" was introduced as being a song for Bonnie Raitt and Patti and at first it didn't seem like an original. Springsteen confirmed later in the weekend that the tune was indeed an original, and one of his most recently penned tunes. The song was written and performed in a light-hearted blues style that one might imagine would go well for a number of country singers. The tune provided the first real comic relief during the evening and seemed to fit in best with *The River*-style frat house songs from the early '80s. It was also the most sexually explicit song Bruce has ever performed, expressing an adult interest in sexuality rather than the adolescent curiosity we first found when "Janey's fingers were in the cake." It has always been obvious to anyone who saw Springsteen's stage performances that sexuality was a major theme to his work and that was never more apparent than during "Red-Headed Woman." In the past Springsteen wrote around sex though now he seems to tackle the subject head on. "Bobby said he'd pull out, Bobby stayed in" from "Spare Parts" and references to "having your tires rotated by a red-headed woman" make it clear that Jerry Falwell does have something to fear in Bruce Springsteen.

Humor was also found in "57 Channels," the next new tune to be played, a song about the poor quality of TV programming. Springsteen introduced this number by describing it as the "real him" and it's unclear how this "real" him might fit in with the kind of man who would describe an album about serial killers and the darkness in men's souls as also being really him. The song was hilarious through and obviously very autobiographical with references to Beverly Hills and truckloads of money.

Another *Nebraska* number followed and took the concert back to a more serious tone. "My Father's House" was a very infrequent number during the last few big tours and it was another acoustic number that Bruce played very, very seriously and clearly put a lot of weight into. Over the two nights Springsteen performed a total of six songs from *Nebraska*, representing the majority of the songs on that record and making that album the record most drawn upon for these shows. Springsteen didn't tour behind *Nebraska* when it was released in 1982 and the suggestion from the Christic shows is that in retrospect a tour at that point might have been personally liberating for Springsteen and have better helped him grasp his art.

When Springsteen's set began there was a grand piano on stage. Jackson Browne had earlier played at this piano so it was unclear to the audience whether this instrument had been just for Jackson or was to be used for some other purpose. Many expected Springsteen to bring other musicians on stage with him in the manner of the Bridge shows. Since Roy Bittan had been heavily involved in the upcoming record, some thought he might be making an appearance and that the grand piano was for him.

What almost no one in the audience expected was for Bruce Springsteen to put down his guitar and walk over to sit at a piano in concert for the first time in over ten years. The last time Springsteen had played piano in concert, apart for kicking the keys with his feet during "Rosalita," was during the 1978 tour when he briefly played the beautiful song "The Promise" during his encores. But sit at the piano he did, and he shuffled music sheets in front of him as he asked for the audience's patience.

While those longtime fans in the audience tried to recover from the idea of Bruce playing piano in the first place, few could have predicted that the song Springsteen had chosen to play would be "Tenth Avenue Freeze-Out." There were gasps in the audience as the first few chords were banged out and the tune became recognizable. Though few fans are aware of it, Springsteen did play this song on piano a few times in the mid-'70s so it was not unknown to him but it had been the better part of a decade since the last performance. The arrangement slowed the song down considerably and again turned it into more of a slow blues than the full band version was. Springsteen didn't sing the "Freeze-Out" part of the chorus until the last line and this made the song more fun. It was a warm and powerful return to a period in Springsteen's career that many fans still find the most compelling.

Still another *Nebraska* song followed, the world premiere of a solo version of "Atlantic City." The band version of this tune was already pretty basic so it didn't seem that different except for the lack of background vocals and drums.

And speaking of returning to the roots, the next number was a return back even a few more years to a song Bruce probably hasn't played solo since his audition with CBS in 1972. "Wild Billy's Circus Story" was a joyously irreverant number. The song sent a smile to Bruce's face and to many in the crowd. Springsteen's vocal was like the recorded version though there was a little extra twang in it, adding a country angle to the tune.

Many in the crowd probably didn't notice that the last line of "Wild Billy's" was taken to heart this time. The song ends with "All aboard, Nebraska's the next stop," and Bruce, perhaps playing an inside joke on all of us, came up with the song "Nebraska" as the next stop of this all-acoustic express. "Nebraska" is the starkest of songs on that album and this solo performance intensified the mood.

"When the Lights Go Out," the next tune played, was new turf for everyone. Some fans and reviewers titled this song "Dirty Little Town," which is another part of the chorus though not the correct title. "When the Lights Go Out" sounds most like the tape of *River* acoustic demos with songs like "White Town" and "Chevrolet Deluxe" in that it is a mid-tempo ballad with a biting chorus. The melody is reminiscent of "Pink Cadillac" if that song were done acoustically and without the posturing.

Springsteen then switched back to piano again and this time the opening chords were more familiar, at least to anyone who has heard the live album set, and gasps were heard again as Bruce played "Thunder Road" on piano for the first time since the 1975 tour. It was a warm and playful rendition and if at times it seemed like Springsteen might blow the words entirely, despite having lyric sheets in front of him, on this one the audience had a hard time resisting singing along. The liberating power of this song was even stronger on the piano version and it was one of the high points of the show, and maybe one of the high points of Springsteen's performances over the past decade. It was also in Los Angeles at the small Roxy Theater where Springsteen's opening of "Thunder Road" at piano immediately set the stage for what was to become one of his most important concerts ever.

On this tune the audience simply could not resist singing along, and the chorus soon became a chant among the converted. When Springsteen played this song in 1975 it was usually to audiences unfamiliar with the song and therefore unable to sing along. But one would have to think that every single person

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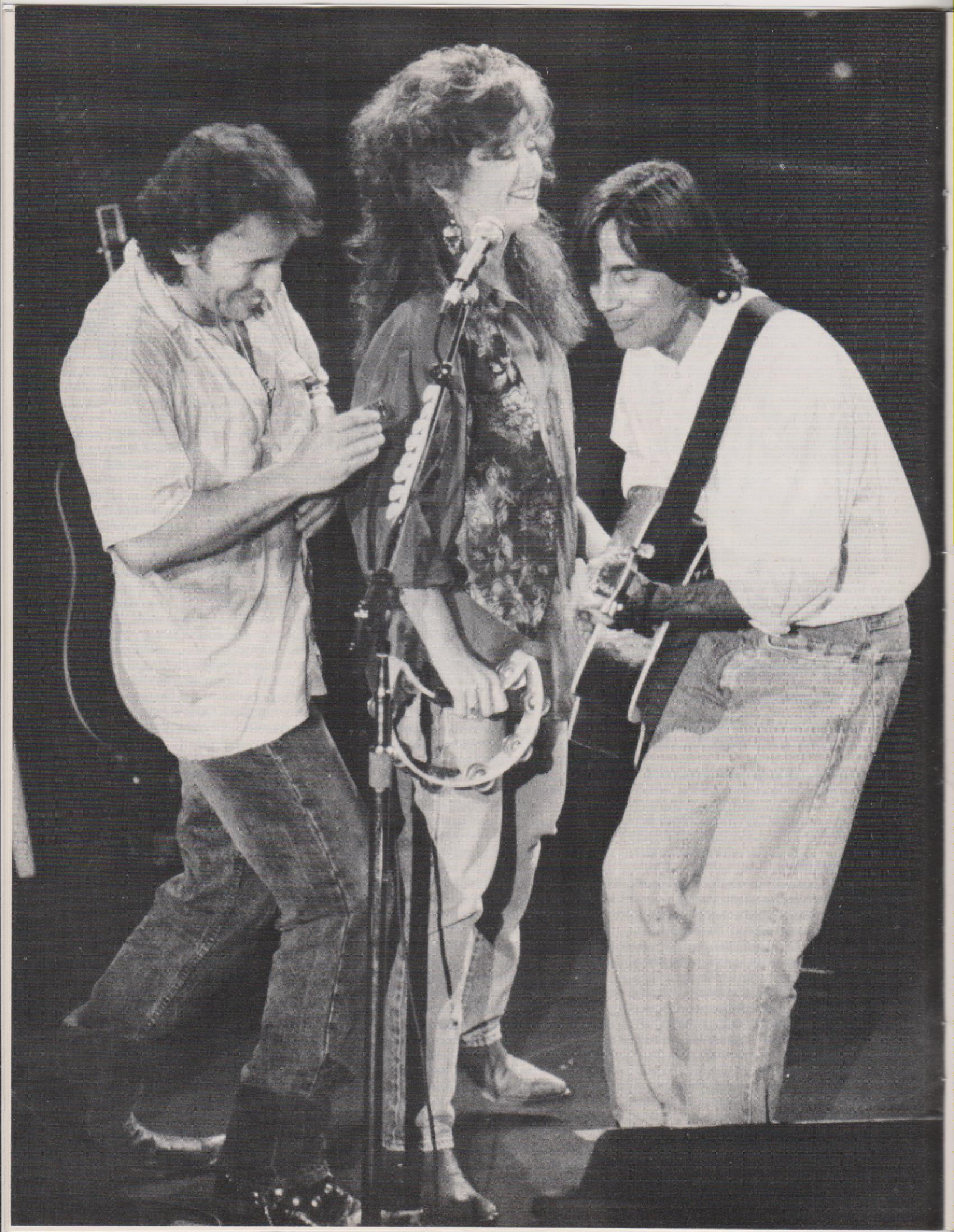

SAN DIEGO UNION/ROBERT GAUTHIER PHOTOS

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in the 6,500-seat Shrine had heard "Thunder Road" on the album, on the radio, or done electrically in concert. After hearing the magnificent acoustic version none of the crowd in attendance will ever be able to think about this song again without seeing the acoustic flip side. "Thunder Road" is a song as much about defeat as it is about victory and this feeling only comes through on the acoustic version.

Bruce stayed at the piano for the next number and though the song was one most audience members had heard, the arrangement was unique since "My Hometown" is not a song usually identified with the piano. In this context the song became a direct broadcast from Springsteen to his son Evan. "I caught his first tear on the tip of my finger, seen his first smile," Bruce said, one of the most intimate and revealing things he's ever said on stage.

The final song of the set, "The Real World," was the best song of the night and offers the most insight into Springsteen's upcoming album. Springsteen played the song on piano introducing it as a new song and he clearly was more focused than he had been all night. This was Bruce Springsteen as intense as he gets, and the emotion was evident in his voice and in his dynamic piano playing. This song was actually written by Roy Bittan, who supplied the music to Springsteen's lyrics, though the way Bruce played the number you'd never suspect he didn't compose the entire tune. Again, thematically and structurally this song is the product of an adult, not the same man at all who wrote "Cadillac Ranch" just a few short years ago. "Mr. Trouble come walking this way, year gone past seems like one long day, but I'm alive and I'm feeling all right," the song starts. The chorus of the tune is awe inspiring: "Ain't no church bells ringing, ain't no flags unfurl. Just you and me and the love we're bringing into the real world." On consecutive verses the last line changes to become "the faith we're bringing" and finally "the hope we're bringing into the real world." Not only does the song address the struggles of adulthood and the escape from adolescent fantasies, it also represents in many ways the story of Springsteen's creative life at the moment. "I'm searching for one clear moment of love and truth, I still got a little faith, oh, but what I need is some proof tonight." The performance *was* one clear moment and if Springsteen was asking for proof he found it — and he found it in his performance.

"The Real World" represents an entirely new style of writing for Springsteen. In the past Bruce either attempted to write anthems (like "Thunder Road" or "Born in the USA") or he went for frat boy party songs ("Darlington County," "Glory Days"). "The Real World" represents a mid-tempo ballad unlike any tune Springsteen has ever penned, with the exception of the still unreleased "The Promise." The chorus on this song is very short and the verses themselves feature simple, uncomplicated rhymes. Whereas Springsteen at 22 years of age found himself trying to stuff as many words into a line as he possibly could ("I had skin like leather and the diamond hard look of a cobra"), the 1990 Bruce uses fewer words to say even more: "I feel my soul, waist deep and sinking into this black river of doubt."

After a standing ovation Springsteen returned to the stage with Bonnie and Jackson and they did "Highway 61 Revisited" and "Across the Borderline." Both songs were interesting though they seemed anti-climatic after the moving performance from Springsteen on "The Real World." The trio had practiced the Dylan song all week and they might have done better to try something spontaneous on the chance it would sound truer.

The following night's show repeated 14 of the 18 songs Springsteen had played Friday night. But when Bruce came on stage for round two, he seemed much more comfortable and was so much more confident you wondered if he were the same person. The first six songs of the concert were the same, though performances on almost every song the second night were better, and showed Springsteen more self assured. The crowd was more cooperative yet Bruce still came on even before the first song and asked the crowd not to talk or clap during the songs. Two additional new songs were played during the rest of the show, along with new arrangements of two old songs, "Tougher Than the Rest" (done on piano!) and "State Trooper."

The two new songs played the second night ranked with the most powerful and revealing songs Springsteen has ever performed in concert. "Soul Driver" is a deep gospel inspired ballad with a chorus about the destruction of love. The song suggests that "no one knows which way love goes" and it may either bloom or "crash and burn." The metaphors in this song are some of the strangest Springsteen has written with lines like "black hand of fate" and "the seasons are dark."

"The Wish" is one of the most personal songs Springsteen has ever written. The song is about Bruce's relationship with his mother and Springsteen introduced it as an old song (the best guess has the tune being written around the stadium tour hysteria). Lyrics refer to growing up as a child watching his mom get ready for work. The lyrics suggest the simpler world of the '50s ("It was me and my Beatle boots, you in pink curlers and matador pants") and the song is written as a remembrance of those earlier times.

"The Wish" may be more about Bruce Springsteen than any song he has ever performed. Back when Springsteen wrote "Born to Run" the song, like most in his catalogue at the time, was about what he wanted his life to become, how he wanted to escape from the death trap towns and dead end streets. And in his own life he has achieved that. The writing style suggested by songs like "The Real World" and "The Wish" show Springsteen no longer afraid to write songs that are autobiographical, sometimes explicitly so (as in "Ain't Got You" or "57 Channels"). He sings in "The Wish" that "Last night we sat around and talked about all the things this guitar bought us, and I laid in bed awake later thinking about all it brought us." Those are not lines that could be written by anyone else — they are specifically about Bruce. Which explains somewhat Springsteen's new direction in the late '80s — rather than write songs that stand as anthems for all of society (and "Born to Run" is the best example of that), Bruce has begun to make his own life his main subject. Seeing the kind of shows Bruce used to put on in the early '70s, you simply couldn't imagine him coming on stage and ever sharing anything as intimate about his life as catching his child's first tear on his fingers; it was stories about UFOs and teenage werewolfs that we heard back then.

Bruce introduced "The Wish," as he had introduced "My Father's House" the first night, by confessing to the audience that he's in therapy. Here was one of the biggest rock stars in the world, on stage at a show for which he was making no money, telling the world about his personal problems. He talked confidentially about his father, mother, girlfriend and child. Leaving the Christic Institute shows the audience could positively say no one had ever had a chance to see so much of the "real" Bruce Springsteen on stage before.

If the Christic shows are any indication of the next Bruce Springsteen tour, and one would have to think they are as these shows were very important to Bruce and had been planned for a number of months, questions still remain as to whether Springsteen's audience will allow him to reinvent himself. Though Bruce repeatedly asked for quiet, the audience continued to talk during much of the show and the requests yelled out were mostly for rocking numbers. If Springsteen does start his next tour in Europe as has been suggested, European audiences are notorious for being even louder and he may be hard pressed to find an audience for an acoustic show. Bruce began the *Tunnel of Love Express* tour trying to create more of a show and less of a rock 'n' roll spectacle, but by tour's end the show had become *Born in the USA* tour continued and the mature, thematic show that started in Worcester had been abandoned.

What is most interesting about Springsteen's Christic benefit is that while the subject matter of his songs remains the same (cars, family and love), the viewpoint has changed dramatically. Springsteen is still using the same creative well to craft his songs and the images he chooses are ones we've heard from him before: Gypsy jokers, hands of fate, rivers that run wide. But even using the same material Springsteen has chosen to focus in closer on his own role in the material. The effect is not unlike that used in the "Brilliant Disguise" video: As Springsteen works through his own life his camera moves closer and closer towards the inner core of his person.

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Much of what Springsteen revealed on stage had been previously suggested in his work. It had always been obvious that Springsteen's relationship with his father has been at the core of his writing and when Springsteen did "My Father's House" the first night and told us on the second night it was "for my dad," it was never clearer. He talked about isolation: "I've spent enormous periods of time feeling very isolated." He talked about how his psychiatrist had told him the reason he went on long drives by himself was because "something bad happened, and you're going back thinking you can make it right again. Something went wrong and you keep going back to see if you can fix it or somehow make it right." When was the last time a musician, an actor or an artist took such chances with putting their souls on the line in front of an audience?

Most rock 'n' roll is about adolescence. The greatest rock 'n' roll has always been created by teenagers, from U2's *Boy* to Frankie Lymon's "Why Do Fools Fall in Love." Elvis was still 19 when he did his best music and all you need to do is look at old footage of the Rolling Stones or the Beatles to realize they were kids when they first hit the stage. It was Pete Townshend who said he'd rather die than get old and looking at "My Generation" against the Who's latest double live album you can understand why. Watch MTV or read any English music paper, or better yet go to a concert by Jane's Addiction, and you're slapped in the face with the fact that rock 'n' roll is and always has been an art form of youth and rebellion.

Bruce Springsteen was 24 years old when he wrote the songs on what would become his greatest album. He wrote and rewrote the songs on that album literally hundreds of times and changed the characters and scenarios a thousand times to help craft tunes that were not just about a confused kid from Asbury Park — they were about the confused kid in all of us.

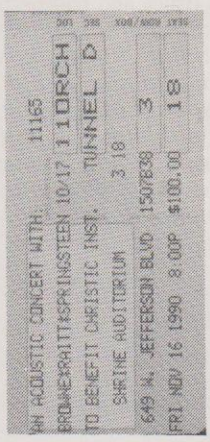
A decade and a half later Springsteen still finds liberation in rock 'n' roll but this time he's doing so on the cutting edge of an adult and more mature style of music, and he finds himself on new uncharted ground. *Tunnel of Love* was very much part of that process, as was *Nebraska.* This is not music about escape but instead is about acceptance and at times about redemption. At its best, on tunes like "The Wish" and "The Real World," it is still about deliverance.

What did Bruce Springsteen prove on stage during the Christic Institute shows? He proved that he's still living the fight that no man can win. He proved that isolation is part of living in the real world. He proved that at 41 years of age, he can still take his form to new territory, to new frontiers. Prior to getting nicknamed "The Boss," those who hung around Bruce frequently called him "The Kid" because he always seemed so adolescent in his style of dress and the way he could always live in the moment. Reinventing himself on stage at these acoustic shows, Springsteen no longer is either "The Kid" or "The Boss." He's a man at last.

When Bruce Springsteen first sat down with a red spiral notebook and started writing the song that eventually would become "Born to Run," he experimented and rewrote the lyrics hundreds of times, trying to create a song that spoke to a generation. It was unclear at times writing that song just how much of himself Bruce felt like showing in his work. In an early draft when the lyrics seemed more like a combination of "She's the One" and "Backstreets" than the "Born to Run" we know today, Springsteen ended the chorus with the line "Guys like me, we were born to be alone."

Springsteen has been fighting that isolation for years. It is at the very core of his work and, perhaps, of his being. Another lyric in "Born to Run" that survived the many revisions is "Some day girl, I don't know when, we're going to get to that place where we really want to go." If the real Bruce Springsteen we saw on stage at the Shrine Auditorium is any indication, if his work over the past 16 years can be thought to reflect his personal and spiritual growth as a person, it may finally be time to stop running.

SAN DIEGO UNION/ROBERT GAUTHIER PHOTO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TICKETS: Both nights sold out at 6,500 seats per night, making it the smallest venue Bruce has played a major concert in since some of the Japanese dates on the *Born in the USA* tour. Surprisingly, tickets were rather plentiful because of two ticket dumps Thursday and Friday before the shows. High prices and the belief that the small venue would make tickets impossible probably scared away many from even trying to come down and buy tickets. As a result scalpers were having little luck recouping even face value out front for both shows.

IN THE CROWD: Sheena Easton, Wayne Gretsky and Janet Jones, Woody Harrelson, George Wendt, James Woods, Danny Devito, Rhea Perlman, Michael Ontkean, Alan Thicke, Joanna Kerns, Kris Kristofferson. Other donors and sponsors included Ted Danson, Emilio Estevez, Susan Sarandon, Tim Robbins and River Phoenix.

SOUNDCHECK REPORT: All three artists spent part of the preceding week rehearsing at A&M Studios, where Bruce has been mixing and recording his new record. The three continued working during soundcheck at the Shrine on the encore songs, and Bruce did multiple takes of "Darkness" and "Reason." Set lists from the first night reportedly included "Tunnel of Love" and "The Promised Land," though neither appeared in either the shows or the soundchecks.

PRESS: Robert Hilburn in the *LA Times:* "It promised to be one of the most dramatic moments in Bruce Springsteen's spectacular career — and it was... There was a lonesome sigh at the end of some of the lines in Springsteen's intense vocals as he defined in the song, and subsequent ones, the issue of the struggle in life between disillusionment and dreams."

George Varga in the *San Diego Union:* "While many artists suffer a loss of impact when performing sans accompaniment, Springsteen sounded palpably more potent on his own. Without a band to fall back on, his music and its emotional dynamism intensified dramatically, making his songs more personal, intimate and powerful while allowing him to dig deep for new nuances and fresh lyrical inflections.... This was reflected by his timely yet timeless music, which was moving in every instance except for a surprisingly listless version of 'Thunder Road.' Meandering rather than thundering, the song suffered from loss of momentum and Springsteen's limited piano technique...."

Cary Darling in the *Orange County Register:* "Of course, Springsteen came on last, though from the way he lumbered on stage — casually dressed in jeans and a shirt — he could have been some guy out on Figueroa who took a wrong turn on his way to the nearest minimall... this Springsteen seemed shy."

Bruce Haring in *Daily Variety:* "The [audience] reaction, at times inappropriate to the mood of the artist, may signal a problem for a songwriter whose material is clearly separating into two distinct camps, serious work and party rock. The solution may be to split the set into acoustic and electric halves when Springsteen mounts a regular tour."

BACKSTAGE REPORT: Bruce, Jackson and Bonnie took time to pose for a formal group portrait shot with Neil Preston. Patti watched the show from the side of the stage as did Jon Landau and Roy Bittan. There was much talk about what songs would be included on the record and when the record would be out. Also overhead, talk of shipping equipment to Europe and word that the show had been in the works since summer and was originally planned at that time for the Hollywood Bowl.

MEMORABILIA: Each ticket holder was given a short program with quotes from the artists about the Institute, a description of the work they do, and a list of credits and donors. There were two different shirts on sale and a poster, none of which showed images of the artists.

LOS ANGELES

THE SONGS:

BRILLIANT DISGUISE: First ever acoustic performance. Bruce's vocal inflections on the song changed dramatically from the *Tunnel* tour versions. Before the song both nights, Bruce set the tone of the performance, telling the crowd the first night, "I'd like to thank everyone for coming down tonight. I'd like to say, it sounds a little funny, but it's been awhile since I did this, so if you're moved to clap along, please don't. It's gonna mix me up."

DARKNESS ON THE EDGE OF TOWN: Another first ever acoustic performance. In this case not only had Bruce changed his inflections, but parts of the melody as well. Last previous performance in Tacoma, WA 5/6/88. Before starting the song the first night, Bruce told the crowd, "Thanks. I'd appreciate it if during the songs I get just a little quiet, so I can concentrate." Of the two crowds, the first night's was more vocal, yelling comments to Bruce during the first half of the show. Though the second night crowd was more considerate of Bruce's wishes, it had its share of yellers as well.

MANSION ON THE HILL: First of six *Nebraska* songs played over the two nights. First night, Bruce introduced the song briefly by saying when he was a little boy, his Dad would take him out for rides in the car. The second night, Bruce introduced the song with a long story:

"I remember when I was a kid, we lived in . . . there was this small house and we lived kind of in a third of it. The address was 39 and 1/2. I always remember the kids saying, 'Hey, what's a half?' At night, my Pop would take me and we'd all go out in the car and we'd drive around town. It was funny, we lived there always, but yet we would go out sightseeing. And we'd always drive past the big nice houses. And they'd always seem really mystical. And I could not understand what those people had to do with me or my dad or who we were."

REASON TO BELIEVE: One of the centerpieces of the two nights, with Bruce reiterating the theme of the mistake of blind faith. Last performed Tokyo, Japan 4/13/85. Before beginning the song the first night, a persistent fan yelled to the stage, "We love you Bruce," at which point Bruce stepped to the microphone and said, "But you don't really know me." Bruce introduced the song by saying: "I'm glad to be here tonight for the Christic Institute. Over the past decade, the country's been sold an illusion of itself. For me, the Christic Institute is in the process of trying to make us all grow up, everybody. This song is about the price that blind faith and refusing to give up your illusions extracts from you." The second night, Bruce described the song from a more personal view:

"This is a song about blind faith and illusion. I guess everybody, we all live with our own illusions, that's how we get through the day most of the time. The little ones, they say ain't too bad. They can cut down on your ability to enjoy your life. The big illusions, they can be really dangerous. Everybody starts believing these big illusions and you end up with the government we've had for the past decade. This is a song about the price you pay."

RED-HEADED WOMAN: The first of six new songs played over the two nights. Certainly few shows, excluding the first shows of the *Darkness* and *River* tours, have had as many debuts as these nights. Lyrically, Bruce has never put forth a song as overtly sexual as this one. Examples: "Listen up stud, your life's been wasted, 'til you been down on your knees and tasted, a red-headed woman." If that isn't enough, how about: "Now I don't care how many gals you dated, you ain't lived 'til you had your tires rotated, by a red-headed woman."

Both nights Bruce told about meeting Bonnie and Jackson. The first night story went like this:

"It's funny, Jackson and Bonnie and I, we met almost 20 years ago. I was playing at Max's Kansas City, and this fella, David Blue, came and pulled me offstage and said, 'Man, you gotta come downtown with me.' Jackson was playing at the Bitter End, Bonnie was playing across the street at the Cafe Au Go Go, and I got up and sang a song. When we couldn't get any jobs, Bonnie Raitt used to let me open up for her. She was so nice, and she's so good, and she's so sexy. Yesterday, I came in, you know I hadn't seen her in a while, she kissed me right on the lips. It was just a little kiss. It was very, very knowing. Life's little thrills. Anyway, I'm gonna dedicate this tonight to my two favorite red-heads."

57 CHANNELS: The opening lines set this as a virtual "Ain't Got You" part two: "I bought a Hollywood house, in the bourgeois hills, with a dumptruck of hundred thousand dollar bills." Bruce had some hilarious comments about Bob Dylan, introducing the song the second night:

"I was reading the papers the other day and I come across a Bob Dylan interview where this woman is asking him about this movie that he just put out. And it was funny, she says 'Bob, this could be the worst rock 'n' roll movie ever made.' And Bob was very nonplussed, he says, 'Yeah, it could be.' And then he says, 'I was trying. I asked the director what I should do, and he said, "just be yourself."' And he [Dylan] says, 'I was wondering, which one? I knew just what he meant. So this song, this next song is the real me. More about my actual life. Just in case you were wondering."

MY FATHER'S HOUSE: The least performed of all the *Nebraska* tunes, last played Sydney, Australia 2/28/85. Bruce has never been as personally revealing as he was at these shows, as indicated by his introduction:

"I used to . . . I had this habit for a long time. I used to get in my car and I would drive back through my old neighborhood in the town I grew up in. I'd always drive past the old houses I used to live in. I'd do it, sometimes late at night, if I was . . . when I used to be up at night. I got so I would do it really regularly, two or three, four times a week, for years, and I eventually got to wondering, what the hell am I doing? So I went to see a psychiatrist. This is true, and I sat down and I said, 'Doc. For years I been getting in my car at night, drive back to my town and I pass my houses late at night and what am I doing?' And he said, 'I want *you* to tell me what you think you're doing.' So I go, 'That's what I'm paying you for.' So he says, "Well, what you're doing . . .' He says, 'Something bad happened, and you're going back thinking you can make it right again. Something went wrong, and you keep going back to see if you can fix it or somehow make it right.' And I sat there and I said, 'That is what I'm doing.' And he said, 'You can't.'

TENTH AVENUE FREEZE-OUT: A total surprise in a night of total surprises. Bruce hadn't even played piano since the last performance of "The Promise" on the *Darkness* tour and this slow, piano version of "Tenth" hadn't been played since New Year's Eve at the Tower Theater in Philadelphia in 1975. To hear just how tentatively Bruce struck those first familiar notes was worth the price of admission. He began with the disclaimer, "Any bad notes are intentional in this."

ATLANTIC CITY: Another *Nebraska* tune, played for the first time live in an acoustic version. The *Born in the USA* tour renditions were powerful, driven by the drums, while this acoustic turn was closer to the sweeping tone of the LP version. Last performed Los Angeles, CA 9/29/85.

WILD BILLY'S CIRCUS STORY: If Las Vegas had been laying odds on these shows, the appearance of this song had to be 200 to 1. Nobody could have predicted this song would ever be played again, or that if Bruce was going to choose an early, long unplayed song, that "Wild Billy's" would be it. You'd never know by Bruce's performance that the song hadn't been played since 1974 (last known performance Cambridge, MA 4/11/74), in fact he had a harder time remembering the words to "Thunder Road," which has been played at probably 80 to 85 percent of the shows since 1975. All he said to introduce it was: "I used to have a girlfriend, who rode one of those elephants in the Ringling Brothers Circus."

NEBRASKA: The starkness and isolation of the *Nebraska* album has its center in the title track. A striking performance here, very reminiscent of the *Born in the USA* tour versions. Last played E. Rutherford, NJ 8/21/85. The introductions both nights bear repeating:

First night: "This is a song I wrote, I don't even know exactly why I wrote it. When I did the *Nebraska* album, I really didn't think anything about whatever its political implications were, until I read about it in the newspaper. I said, 'Oh!' But something I was feeling moved me to write all these songs, at the time where people lose

their connection to their friends and their families, and their jobs, and their countries, and their lives don't make sense to them no more, and all the rules go out the window."

Second night: "This is a story about disconnection and isolation. It seems hard to stay connected to things. It seems like it's a lot of work . . . I've always been fighting between feeling really isolated and looking to make some connection or find some community to belong to. I guess that's why I picked up the guitar initially, in the beginning. Don't know if I've . . . I haven't done it. I spend enormous periods of time feeling very isolated. I guess this is a song about what happens when that side of you gets really set loose. And you don't feel the connections, and you don't feel what sense laws make, or morality makes. And you gone."

NOVEMBER 16TH

- Brilliant Disguise
- Darkness on the Edge of Town
- Mansion on the Hill
- Reason to Believe
- Red-Headed Woman
- 57 Channels
- My Father's House
- Tenth Avenue Freeze-Out (piano)
- Atlantic City
- Wild Billy's Circus Story
- Nebraska
- When the Lights Go Out
- Thunder Road (piano)
- My Hometown (piano)
- The Real World (piano)
  (encores with Jackson and Bonnie)
- Highway 61
- Across the Borderline

NOVEMBER 17TH

- Brilliant Disguise
- Darkness on the Edge of Town
- Mansion on the Hill
- Reason to Believe
- Red-Headed Woman
- 57 Channels
- The Wish
- Tougher Than the Rest (piano)
- Tenth Avenue Freeze-Out (piano)
- Soul Driver
- State Trooper
- Nebraska
- When the Lights Go Out
- Thunder Road (piano)
- My Hometown (piano)
- The Real World (piano)
  (encores with Bonnie and Jackson)
- Highway 61
- Across the Borderline

WHEN THE LIGHTS GO OUT: Another new song whose title is in dispute. The chorus implies that "Dirty Little Town" is the title, but *Billboard* magazine and others reported after the show that it was called "When the Lights Go Out." A pulsating song about the dark side that could be a screaming rocker with a band. Not unlike "State Trooper" in overall sound. Dedicated both nights to Danny Sheridan of the Christic Institute, an organization who "watch what's going on when the lights go out."

THUNDER ROAD: There are many people who never thought they'd live to see this song played this way again. Like "Tenth Avenue Freeze-Out," before it, Bruce reprised his slowed down, 1975 piano version of the song to beautiful effect. Though he forgot the words the first night, it only added to the charm.

MY HOMETOWN: First ever solo piano version. Bruce used this song both nights to talk about the birth of his son and talking about how it had changed his life. He described the birth this way the second night:

"I have my kid down here tonight. Hey let's roll him out! (laughs) I was telling the folks last night about going through the thing of having a baby, going through lamaze. You know, you're waiting and you're waiting. Patti started getting the contractions, and first they were short, and then they were longer, then they were shorter. Call the doctor, he says, 'Wait, wait. Don't come down here.' So we're waiting. We rented some movies, walked around Beverly Hills for a while. Finally, we go to the hospital and I'm thinking, okay, I don't wanna faint. That's my main concern. That's disgusting isn't it . . . Anyway, we get there and it's night, and it was nice and the baby came pretty quick. I stood down there looking at him. Took him home and it was amazing because I seen the first time he cried, and I caught his first tear on the tip of my finger. Seen his first smile and cleaned his first shit. All those things I think you keep on doing, I guess. 'Tremors.' We watched 'Tremors,' to spiritually prepare us for the occasion. Here's to you and all your kids, God bless them. Kids. He's a little franchise on the future. I guess that's part of what this song's about."

THE REAL WORLD: Of the new songs, this is the one that has received the most attention, called by the *Hollywood Reporter,* "a gospel-rock anthem in the flavor of U2's 'I Still Haven't Found What I'm Looking For." "The Real World" is as passionate and affirming as anything Springsteen has ever written. The song needed little introduction.

HIGHWAY 61 REVISITED: As a friend from England said, "'Highway 61 Revisited' looks better on paper." The song brought Bonnie and Jackson out with Bruce for a loose, rambling version with each artist taking a verse. Bruce added the harmonica, Bonnie tambourine and Jackson guitar. The sixth Bob Dylan song Bruce has played in concert.

ACROSS THE BORDERLINE: One of the biggest highlights of the *Tunnel* tour, despite its infrequent performances, "Across the Borderline" made a beautiful close to the show, again with each artist taking a verse. For the song, Jackson played piano and Bonnie took the south of the border guitar solo. Last Springsteen performance: Madison Square Garden, NY 5/22/88.

11/17/90

THE WISH: After the second show, a friend delineated the two nights as the first for his father, the second for his mother, and it was this song for his mother that was perhaps the most personal of all songs over the two nights. The song's lyrics are basically loving anecdotes about Bruce and his mother, and the introduction, a hilarious story of why he chose to play it that night:

"Last night I did a song about my Dad, tonight I'm gonna do something different. I wrote this song quite awhile ago. I never really recorded it. It's a song about my mother. It was a funny thing because I had this song and I said, 'Gee. In rock music, in rock 'n' roll, ain't nobody sings about their mother out there.' So I said, 'Well, gee, why is that?' It's against like all that macho posturing you have to do and stuff. So I said, 'Wait a minute, wait, wait, wait a minute.' So this was a real problem, so I wanted to figure it out, so I went to see this psychiatrist. This is a true story. And I told him what the problem was. I had this song about my mother and I hadn't sung it, because of all the macho posturing that I have to do. So he said he understood: 'You have to see all men are afraid of their mothers. They say a boy's best friend is his mother, but really, all men are afraid of their mothers.' I had to pay for this, you're gonna get it for free. So I said, 'Well. Men are afraid of their mothers. Yeah.' That's why, that's like when a man and woman get arguing, the woman's always going, 'Do I look like your mother? I'm not your mother. Am I supposed to be your mother?' Men are always going, 'Stop mothering me. Ah, my mother used to do that.' That kind of thing. So realizing the truth of this thing, I said, 'Wait a minute. I'm man enough to sing about my mother. I think.' I ain't afraid, only a little bit, which is why I'm talking so long. I'm gonna leap into the void and the great line of mother lovers: Richard Nixon, Elvis Presley, Merle Haggard and every country and western singer you ever knew. So Mom, if you're out there, this better be good."

TOUGHER THAN THE REST: A brilliant solo piano version, never played before. "Tougher," always a stalwart on the *Tunnel* tour, was all the more striking in this arrangement.

SOUL DRIVER: The final of the six new songs, 'Soul Driver' was a deep and bellowing cry from one lover to another, built around the chorus, "Here's to our destruction, baby let me be your soul driver." The opening lines are among the most evocative in recent memory: "I rode through 40 nights of the gospel's rain, 'neath black sky, pouring snakes, frogs and love in vain."

STATE TROOPER: The last of the *Nebraska* tunes, and perhaps the only one that didn't completely come alive. The version was brief and seemed uncomfortable, missing some of the fear that was so marvelously brought out in the *Born in the USA* tour versions. Last performance, Melbourne, Australia 4/4/85.

—ERIK FLANNIGAN

JOHN HAMMOND: A VISION SHARED

BY HOLLY CARA

In 1985 I, probably like many of you, caught a profile of Bruce Springsteen on ABC's *20/20*. Part of the footage included was an interview with Bruce and John Hammond, the legendary talent scout who signed Bruce to CBS. As the voiceover explained, this footage was from an "upcoming special on John Hammond's life and career." I remember making particular note of that information and keeping it in my mind to watch for it. Which makes it even more ironic that I ended up working on that very same project years later.

John Hammond: From Bessie Smith to Bruce Springsteen was a project conceived in the early 1980s during which filmmaker Hart Perry videotaped interviews with Hammond and several of the artists that he discovered. After Hammond's death in 1987 the project was put on hold until early 1990, when it finally took shape as part of the prestigious American Masters documentary series, co-produced with PBS. The film aired in August on public television in the States and was released by CMV as a home video in September. Executive Producers Susan Lacy and Jerry Durkin worked with Hart Perry and Associate Producer Diane Dufault to fashion what is a loving portrait of a truly fascinating man.

Quite possibly John Hammond is the most famous non-musician in popular music. His entire life was characterized by his wish to break down color barriers in art and in life. A second generation Vanderbilt, Hammond grew up in a wealthy family on the upper east side of Manhattan. At the age of ten, John heard James P. Johnson's classic "Worried and Lonesome Blues" and later acknowledged that this record changed his life. A young John spent hours listening to the servants' gramophones and later, when he was old enough, went out to Harlem jazz clubs to see the music performed live. The house was so large, he told one interviewer, that no one knew whether or not he was in it.

In the clubs Hammond met musicians who thought he was crazy ("white kids weren't supposed to like music like that," Hammond laughed). One can only imagine how his family reacted to John's musical obsessions. It was around this time, the late 1920's, that Hammond first saw Bessie Smith.

The Depression of the 1930's did not affect the Hammond family in the same way that it affected most Americans. However, it truly radicalized John Hammond, a young man who already irrefutably had atypical ideas. He became a writer for the *Nation* and his parents feared he was on his way to becoming a Communist.

In 1932, Hammond was the *Nation* correspondent at the Scottsboro Boys trial. The Scottsboro Boys were nine young men falsely accused of raping two white women on a train in Alabama. Although all evidence clearly showed their innocence, their color was enough to convict them. Hammond, incensed by the situation, not only covered the case but also arranged a benefit concert to raise funds for the defense. He joined the board of the NAACP soon after.

In the 1930's Hammond was also a well known jazz critic for *Downbeat* and *Melody Maker*, among others. He did some record producing for CBS, financing sessions out of his own pocket for Bessie Smith and Benny Goodman. The music scene was explicitly divided by color lines and Hammond was determined to break down those barriers by himself, it necessary.

He brought pianist Teddy Wilson into the Benny Goodman Trio to join Goodman and drummer Gene Krupa. Lionel Hampton was added on vibes. The brilliant arranger Fletcher Henderson and the genius guitarist Charlie Christian, who died tragically young, soon followed. Suddenly Goodman's band was fully integrated and its success was truly preeminent.

The 30's continued to be amazing years for John Hammond as he made one discovery after the next: hearing Count Basie on his car radio and then tracking him down halfway across the country; going one night to one of his favorite clubs and seeing a young girl, 17 year old Billie Holiday, substitute for the headliner. He assisted promoter Barney Josephson with his club, Cafe Society. Josephson wanted to initiate the very first interracial nightclub in New York and Hammond was, naturally, the man to go to for help.

He dreamed of fully legitimizing black music and, to that end, organized "From Spirituals to Swing" at Carnegie Hall in 1937. Gospel, jazz and blues were presented

for the first time to a white society audience very much like Hammond's own family, who in fact had their own box at Carnegie Hall.

When World War II began, Hammond joined the service, but continued to break down racial barriers even during wartime. He arranged live entertainment for the troops, but refused to bring over bands to play for segregated audiences.

After the war ended Hammond worked at a few smaller labels before joining Vanguard, where he produced a series of classic jazz recordings. He helped producer George Wein to launch the legendary

Newport Folk & Jazz Festival, urging Wein to add Chuck Berry to the roster one year. Wein balked at the suggestion but went ahead with it, and ended up being called a visionary for it.

In the late 50's CBS rehired John Hammond and he once again began to uncover brilliant talent for the label. In the early 1960's he signed Aretha Franklin, George Benson, Pete Seeger and Bob Dylan. Rebellious and anti-establishment even then in what were his middle-aged years, Hammond resigned from the board of the NAACP over their refusal to denounce the Vietnam War. Hammond's music and life always reflected each other.

Dylan was discovered in 1962 by Hammond. After his first album did poorly he was dubbed "Hammond's Folly" because Hammond refused to let him be dropped by the label. Needless to add, history has proven him pretty much prophetic on this count.

And as if discovering Bob Dylan, Bessie Smith, Count Basie, Billie Holiday, Benny Goodman and Aretha Franklin weren't enough, one day in 1972 a brash tough-talking manager came into Hammond's office dragging a scruffy young man with a guitar. The signing of Bruce Springsteen is the reason we're all here right now reading this magazine, of course.

"He's an original and he's fearless," Hammond described Springsteen to radio producer David Tarnow in 1984. "He's truly uncommercial...in a wonderful way, which makes him supremely commercial."

As was later revealed in Dave Marsh's *Born to Run*, around the time Bruce was brought to that famous first meeting he had been reading Anthony Scaduto's biography of Bob Dylan. Apparently he was at the point in the book where Dylan was discovered when he was dragged into Hammond's office by Mike Appel. Which made the shy young man even more terrified of the suave, society-bred, legendary talent scout/record producer. However, Springsteen's talent was evident to Hammond immediately and he later said that he knew right away that Bruce would be a major star.

Bruce participated in a 1975 CBS in-house tribute for John Hammond, and had this to say: "...He seemed to operate all the time at this incredible energy level and the enthusiasm he had for music was so broad...I'd go in his office and sit down and he'd play me something from the 30's or 40's...that's what always amazed me the most about the guy, he was always Mr. Alive, Mr. Happening Now."

Because of a conflict with Mike Appel, Hammond was not involved with Bruce's recording career beyond the infamous demos. He stayed on past retirement at CBS as an independent producer, working in the late 1970's with young guitarist Stevie Ray Vaughan. Vaughan had originally sought out Hammond because he was such an admirer of Charlie Christian's.

Hammond also helped to bring back Alberta Hunter and Helen Humes as recording artists. He started his own label, Hammond Records, which didn't do very well, and he continued to work for civil rights. His son, John Hammond Jr., became a blues singer of some renown. Hammond once noted that his son never forgave him for not being a black sharecropper.

Until his death in 1987, John Hammond never stopped learning and listening to new music; in fact, he particularly loved the Clash. He had a broad, joyous smile when listening to new sounds which was unforgettable. Bruce Springsteen spoke of that smile at the memorial service held for Hammond, before he offered Dylan's "Forever Young" as a tribute. "...I used to work for that smile...I'd visit in his office and I'd sit down and play for him and I'd wait, looking for it. It was one of those kids-at-Christmas smiles."

John Hammond's greatest talent lay in the fact that he could look at raw pure talent — the young Bob Dylan, Bruce Springsteen, Billie Holiday, Bessie Smith, Aretha Franklin — and see not only what was there, but what could be. This was his greatest gift; that and his desire to change the policies of the music world single-handedly in terms of racial issues. As the music industry gradually changed its focus after the advent of rock and roll into a multi-million dollar business, Hammond stood out as a singular man, a visionary.

Holly Cara Price has been a freelance writer for twelve years. She helped in the launch of the Little Steven fanzine Voice of America. *More recently she was the Publicity Directory for the public television show "South Africa Now" and served as Production Coordinator for "John Hammond: From Bessie Smith to Bruce Springsteen."*

CONTEST

'Born to Run' big victor

And the winna is. . .

BEST ALBUM: 1. Born to Run (207); 2. Darkness (174); 3. The River (58); 4. Wild & Innocent (44); 5. Born in the USA (37); 6. Tunnel of Love (35); 7. Nebraska (30); 8. Live 75-85 (18); 9. Greetings (1).

Born to Run moves out in front as Springsteen's most beloved record. Our last poll, taken in spring '88, has *Born to Run* and *Darkness* in a virtual tie. Here, the gap has widened slightly. The other major change is *Tunnel*'s move to sixth, after rating third just before the *Tunnel* tour began. Though *Greetings* finished last in the '88 poll, it received even fewer votes here.

We asked you to sound off and sound off you did. Our "Best and Worst" contest asked for a complete analysis of Bruce's music and your opinions on this magazine as well, and hundreds of you took the time to think through your choices. Just your opinions, what could be easier, you might ask? Well, deciding Bruce's best live song, or his worst career move, isn't as easy as it sounds. In fact, dozens of you noted that deciding these questions was more difficult than our super trivia quiz in #33. It isn't easy to narrow your Springsteen appreciation into only one song for "Best song of all time."

All 36 questions provided fascinating results, many of which are rather surprising. We'd asked a few of the questions twice in the past, and both times the results were largely the same, but this time opinions definitely changed. What follows are the top responses to most questions where applicable, along with other notable answers and some brief analysis.

We appreciate all the respondants, especially all the criticism, both positive and negative, about *Backstreets*. We will take your recommendations seriously and try to accommodate your requests, though in some cases (as you will see), the readers stand divided. As for the contest itself, we pulled one letter from all the entrants and the winner of the *Tunnel of Love* European Tour promotional sweatshirt is Par Sjostrand from Lund, Sweden, just outside of Malmo. We're going to give you a break from contests until next issue, when we'll be back with more Bruce questions. Also, if you have an idea for a Backstreets contest, please drop us a line. Thanks again to everyone who entered. Now take a look at where your votes stacked up.

WORST ALBUM: 1. Greetings (201); 2. Nebraska (95); 3. Live 75-85 (85); 4. Born in the USA (60); 5. Tunnel of Love (52); 6. Wild & Innocent (52); 7. The River (17); 8. Darkness (8); 9. Born to Run (0).

Not too many surprises here, although *Nebraska*'s position is a bit troubling. If any album in Bruce's canon is a "love it, hate it" affair, *Nebraska* is it. In the '88 poll, *Darkness* did not receive a single vote for worst LP, here *Born to Run* takes that honor, showing again just how important that record is to Bruce's fans. The only write-in vote: "Probably the next one."

BEST SONG OF ALL TIME, ANY CATEGORY: 1. Thunder Road (119); 2. Backstreets (87); 3. Born to Run (84); 4. Jungleland (43); 5. Incident (33); 6. Rosalita (22); 7. The River (20); 8. Badlands (18); 9. Racing in the Streets (11); 10. Born in the USA (10); 11. Prove it All Night (10); 12. Glory Days (8); 13. Roulette (8); 14. Point Blank (8); 15. Wreck on the Highway (5).

"Backstreets" is uncrowned. The previous winner of every "best song of all time" contest we've run, is replaced by "Thunder Road." Notable among these results is more affirmation of the importance of *Born to Run*, the source of the top four songs in the poll. "Incident" seems to have risen in fan interest, helped undoubtedly by its release as a *Live 75-85* B-side. Also surprising are the final three entries, all of which have never shown up in previous polls of favorite songs.

WORST SONG: 1. Mary Queen of Arkansas (114); 2. The Angel (52); 3. Wild Billy's Circus Story (40); 4. Cover Me (37); 5. Crush on You (27); 6. Drive All Night (17); 7. Cautious Man (15); 8. I'm Goin' Down (15); 9. Darlington County (12); 10. Valentine's Day (12); 11. When You're Alone (12); 12. Adam Raised a Cain (12); 13. Meeting Across the River (12); 14. Working on the Highway (12); 15. Dancing in the Dark (9).

Not too many surprises here, with the possible exception of the high placement of "Cover Me," a song which by its inclusion in the last two tours, appears to be more highly thought of by Bruce than his fans. Other nominations that surprised us: "New York City Serenade," "Tunnel of Love," "Night," "Be True" and "Tougher Than the Rest." Eleven of the twelve songs on *Born in the USA* received votes for worst song, the most of any album. The only *USA* song that didn't receive a vote? "No Surrender."

BEST ALBUM OF THE '80s: 1. The River (203); 2. Tunnel of Love (130); 3. Born in the USA (112); 4. Nebraska (92); 5. Live 75-85 (43).

That *Tunnel of Love* can be named the second best record of the '80s, but only sixth overall means that it must be popular with many of those who voted for *Born to Run* and *Darkness* as best album. *The River* makes a very strong showing here, as it did in many end of the decade polls.

ALBUM YOU'D MOST LIKE THE NEXT ALBUM TO BE LIKE: 1. Darkness (151); 2. The River (131); 3. Born to Run (116); 4. Wild & Innocent (58); 5. Born in the USA (48); 6. Nebraska (38); 7. Tunnel of Love (37); 8. Greetings (3); 9. Live 75-85 (3).

Go figure. One might have predicted that this question would simply mirror the best album question, since it logicaly follows that one would want Bruce's next record to be most like one's favorite previous record. But of course that wasn't true here. We cannot really account for how this voting turned out, except in the case of *The River*, about which some entrants noted they hoped the next record would be the same length as, though that didn't prove for *Live 75-85*.

BEST RELEASED SONG: 1. Born to Run (90); 2. Thunder Road (88); 3. Backstreets (74); 4. Jungleland (51); 5. Incident (25); 6. Rosalita (24); 7. The River (24); 8. Dancing in the Dark (18); 9. Badlands (15); 10. Dancing in the Street (11).

This question corroborates question three greatly, with the top seven songs in virtually the same positions, however, "Born to Run" does leap to the top. Also receiving votes: "Glory Days," "Roulette," "Born in the USA," "Brilliant Disguise," "I'm on Fire," "Wreck on the Highway," "Janey Don't You

Lose Heart," "Trapped" and "Vigilante Man."

BEST UNRELEASED SONG: 1. Murder Incorporated (76); 2. The Promise (75); 3. This Hard Land (37); 4. Frankie (34); 5. Loose Ends (30); 6. Rendezvous (24); 7. Preacher's Daughter (21); 8. Man at the Top (20); 9. Part Man, Part Monkey (20); 10. Thundercrack (17); 11. The Way (15); 12. Light of Day (12); 13. I Wanna Be Where the Bands Are (12); 14. I'm a Coward (12); 15. Sugarland. (10).

Over 50 different songs were chosen for this question. Of the top 15, ten of those had been played live at some point, though not the number one response, "Murder Incorporated." Others receiving votes: "Thunder Road (acoustic)," "Zero and Blind Terry," "Take 'em as They Come" and "Don't Look Back."

BEST LIVE SONG: 1. Backstreets (95); 2. Born to Run (53); 3. Prove It All Night (50); 4. Rosalita (47); 5. She's the One (43); 6. Thunder Road (32); 7. Cadillac Ranch (30); 8. Jungleland (27); 9. Born in the USA (25); 10. Incident (12); 11. Racing in the Street (12); 12. Tenth Avenue Freeze-out (10); 13. Glory Days (10); 14. Trapped (10); 15. Born to Run (acoustic) (7).

Many of the same songs of questions 3 and 7 return here, but this time "Backstreets" was far out in front. Many of those who said "Backstreets" made special note that they were speaking of the version with "Sad Eyes/Drive All Night" in the middle. The same was true of "Prove It All Night," where readers requested the long guitar/keyboard introduction. A strong showing by "She's the One" is likely due to its powerful inclusion in the *Tunnel* tour set. Other nominees: "Detroit Medley," "Have Love, Will Travel," "Ballad of Easy Rider," "Action in the Streets" and "Kitty's Back."

BEST COVER SONG PERFORMED BY SPRINGSTEEN IN CONCERT: 1. Trapped (56); 2. Twist and Shout (55); 3. Chimes of Freedom (45); 4. I Can't Help Falling in Love (40); 5. Who'll Stop the Rain (33); 6. Drift Away (31); 7. Jersey Girl (30); 8. Detroit Medley (30); 9. War (28); 10. Quarter to Three (26); 11. Boom, Boom (22); 12. It's My Life (13); 13. This Land is Your Land (13); 14. I'm a Coward (10); 15. Street Fighting Man (10).

Of the top 15, six of the choices have been officially released. Perhaps the most surprising result is the high finish of "Drift Away," which has only been played live on two occasions. European subscribers were strong supporters of both "Chimes of Freedom" and "Boom, Boom." Fifty-one different selections in all, including single votes for "Deportee," "I'm Bad, I'm Nationwide," "Run Through the Jungle" and "Wear My Ring Around Your Neck."

BEST SONG WRITTEN BY SPRINGSTEEN, BUT PERFORMED BY SOMEONE ELSE: 1. The Fever (86); 2. Hearts of Stone (72); 3. From Small Things (60); 4. Fire (45); 5. Light of Day (44); 6. This Little Girl (32); 7. Blinded by the Light (28); 8. Rendezvous (20); 9. Pink Cadillac (11); 10. Talk to Me (10).

Seven of the tunes selected have never been released by Springsteen himself and three have never even been performed live by Bruce.

BEST US PICTURE SLEEVE: 1. Dancing in the Dark (65); 2. Tunnel of Love (55); 3. I'm on Fire (44); 4. Hungry Heart (38); 5. Born in the USA (36); 6. One Step Up (36); 7. Brilliant Disguise (34); 8. I'm Goin' Down (32); 9. Cover Me (31); 10. My Hometown (24).

Some of you didn't understand this question, confusing picture sleeves of 45s with inner sleeves of LPs. Many of you further commented that there were much more attractive picture sleeves issued in foreign markets. The "Fire" sleeve faired very poorly, getting only three votes, perhaps a reflection that it was Bruce's poorest selling single since "Fade Away."

BEST VIDEO CLIP RELEASED OFFICIALLY: 1. Born to Run (electric) (147); 2. Rosalita (65); 3. I'm on Fire (61); 4. Tougher Than the Rest (51); 5. Glory Days (38); 6. Fire (38); 7. Tunnel of Love (30); 8. Brilliant Disguise (27); 9. One Step Up (20); 10. Atlantic City (16); 11. Spare Parts (16); 12. Quarter to Three (No Nukes) (13); 13. Thunder Road (12); 14., War (10); 15. Born to Run (acoustic) (8); 16. The River (6); 17. Born in the USA (4); 18. Dancing in the Dark (4); 19. Vigilante Man (3); 20. I Ain't Got No Home (1); 21. My Hometown (0).

The results of this really startled us. The clip compilation "Born to Run" originally produced for the BBC was a huge winner. One reader said it captured exactly what Springsteen was all about. Thankfully, our choice for Bruce's worst video, the abysmal "Born in the USA," ranked low, but who would have picked it to tie with "Dancing in the Dark"? The high score for "Tougher" was no surprise considering the appearance of the beautiful and talented Margie Harris. As for "My Hometown," it wins the title of "The Video Fans Forgot."

BEST BOOTLEG, ANY FORMAT: 1. Piece De Resistance (129); 2. Live in the Promised Land (86); 3. All Those Years (78); 4. You Mean So Much to Me (16); 5. In the Midnight Hour (14); 6. Forced to Confess (14); 7. Born in the Studio (13); 8. Live at the Bottom Line (12); 9. Tunnel of Lust (10); 10. Sugarland (7).

The new boot CDs fared very well and the top three titles were far out in front of the rest of the pack. Since some people didn't distinguish format, we grouped LPs and CDs of the same material together. Other vote getters included: "Largo '78 video," "Stockholm '88 radio broadcast," "The BBC Glory Days Special" and "Mountain View '88 soundboard tape."

BEST CAREER MOVE BRUCE EVER MADE: 1. Hooking up with Jon Landau (78); 2. Releasing the *Nebraska* LP (74); 3. Ending the relationship with Mike Appel (58); 4. Forming the band/not going solo in '73 (39); 5. Hiring Max and Roy (37); 6. Becoming a musician (32); 7. Joining the Amnesty tour (26); 8. Meeting Clarence (21); 9. Releasing *Live 75-85* (16); 10. Maintaining integrity (16); 11. Releasing the commercially viable *Born in the USA* (13); 12. Currently working without the E Street Band (12); 13. Divorce (10); 14. Scaling back for the *Tunnel of Love* tour (10); 15. Meeting John Hammond (9).

We had to take some liberties with this one, but we think we have fairly assigned your varied responses under the correct headings. "Putting together the E Street Band" became a catch-all for the forming of the band and the decision by Bruce to oppose the wishes of both Appel and Hammond, who wanted Bruce to work without a band. "Hiring Max and Roy" was also grouped as one category, and many of you mentioned both in your response. Selection 14 was an expression of the change from the size and hype of the *Born in the USA* stadium tour, back to the more comfortable confines of arenas. "Working without the band" might surprise some of you, especially in light of the results of the next question. Other provocative responses included: "Release of 'Roulette,'" "The '77 tour," "Watching Elvis on Ed Sullivan," "Hiring Miami Steve," "The encores of the Boston 3/25/77 show," "Radio broadcasts" and "Pumping up."

WORST CAREER MOVE: 1. Not working with the E Street Band (159); 2. Getting married (54); 3. The Patti/Bruce/Band triangle (48); 4. Playing stadiums (33); 5. Releasing *Born in the USA*/Allowing the hype (31); 6. Hiring Mike Appel (31); 7. Doing remixes (22); 8. Releasing *Live 75-85* (18);

(Continued on next page)

BEST ALBUM COVER: 1. Born to Run (257); 2. Born in the USA (75); 3. Nebraska (66); 4. Tunnel of Love (60); 5. Live 75-85 (51); 6. Darkness (36); 7. Greetings (28); 8. The River (12); 9. Wild & Innocent (8); 10. Chimes of Freedom (6); 11. As Requested Around the World (2).

This was no contest, as *Born to Run* demolished the competition. The only upset here is the high placement of *Nebraska*, and the last two choices.

9. Move to LA (18); 10. Allowing 2 Live Crew to use "Born in the USA" (14); 11. Frequency between LPs (13); 12. Not releasing unreleased material (12); 13. Allowing too much management control (10); 14. Divorce (6); 15. No NJ shows on the Tunnel tour (5).

"Not working with the E Street Band" was far and away your choice as Bruce's worst career move, the results of which we are all still waiting to see. The "Patti/Bruce/Band triangle" was a broad title for adding Patti to the band, giving Patti too big a role in the band, and allowing their relationship to make headlines. *Live 75-85* also makes a play as one of Bruce's love/hate releases, appearing on both the worst and best lists. "Not releasing unreleased material" was a criticism of Bruce for not issuing a *Biograph* type boxed set, B-side compilation, or singles between LPs. Other answers: "Second *River* single," "Horns in '88," "No horns '78-'87," "Dave Marsh's *Glory Days*," "Too cautious career approach," "The Amnesty set lists" and "Earrings."

BEST BRUCE BOOK: 1. Backstreets (319); 2. Born to Run (139); 3. Glory Days (70); 4. Blinded by the Light (32); 5. Springsteen by Hilburn (19); 6. Springsteen Complete Songbook (4); 7. E Street Shuffle (1); 8. Our Reasons to Believe (1); 9. An American Classic (1); 10. Goldsmith (1).

No, we didn't stuff the ballot box. Maybe our readers were just trying to be nice, but however it happened, *Backstreets, Springsteen: The Man and His Music* was a big winner in the book contest, and we'd like to say thanks. As you can see, the drop-off after *Born to Run* was great, and past Hilburn was precipitous.

WORST BRUCE BOOK: 1. Glory Days (114); 2. Prove It All Night (46); 3. An American Classic (31); 4. Springsteen by Gambiacci (28); 5. Springsteen Here and Now (28); 6. Bruce! The Ultimate Springsteen Trivia Book (27); 7. Blinded by the Light (22); 8. Springsteen by Hilburn (22); 9. No Surrender (14); 10. Springsteen by Marianne Myers (13).

Glory Days, the book that shouldn't have been. After the excellent *Born to Run, Glory Days* really was a disappointment to most readers. Some of you noted that even though the book had some insight, it was poorly put together, poorly edited and had no excuse for its poor photographs. Most of the other books on the list are the quickie type that just rip-off the *Born to Run* bio and place it next to pictures of Bruce playing left-handed.

FAVORITE E STREETER OTHER THAN BRUCE: 1. Clarence "Big Man" Clemons (178); 2. "Mighty" Max Weinberg (147); 3. "The Professor" Roy Bittan (91); 4. "Miami" Steve Van Zandt (71); 5. "Mr." Nils Lofgren (68); 6. "Phantom" Dan Federici (14); 7. "Miss" Patti Scalfa" (12); 8. "Mr." Garry W. Tallent (9); 9. Vini "Mad Dog" Lopez (1).

Still the King of the World, Clarence Clemons remains the fans' favorite, which was really half his job anyway. Steve remains a favorite and his impact continued after he officially departed. Even "Mad Dog" has a fan out there, 16 years later.

BEST CLARENCE SAX SOLO: 1. Jungleland (339); 2. Paradise by the C (41); 3. Drive All Night (23); 4. Thunder Road (23); 5. Rosalita (22); 6. Born to Run (20); 7. Tenth Avenue Freeze-out (15); 8. She's the One (14); 9. Sherry Darling (11); 10. Bobby Jean (11).

Ho hum. I think we could have guessed this one. "Jungleland" charts in with the highest vote total of any response in the entire contest. If there is one song that sums up Clarence in the E Street Band, "Jungleland" is that showcase. The biggest upset has to be "Drive All Night," which tops some big name competition.

BEST MAX DRUM PERFORMANCE: 1. Born in the USA (240); 2. Roulette (115); 3. Candy's Room (38); 4. Born to Run (32); 5. Badlands (24); 6. Backstreets (24); 7. No Surrender (13); 8. She's the One (10); 9. Ramrod (10); 10. Prove It All Night (10).

Again, this one was easily predicted. "Born in the USA," Max's collection of drum fills extraordinaire, is the big winner. Other songs with particularly prominent drum parts, like "Roulette" and "Candy's Room," also rated high. Of the entire list, "Born to Run" is the only song on which Max didn't play on the original recording, though his live version does appear on the live album.

BEST KEYBOARD PART: 1. Racing in the Street (108); 2. Backstreets (62); 3. New York City Serenade (56); 4. Jungleland (55); 5. Spare Parts (26); 6. My Hometown (24); 7. Kitty's Back (18); 8. Point Blank (18); 9. Thunder Road (18); 10. Prove It All Night (14).

Rather than divide Roy, Danny and even David and Bruce himself, we grouped them all together to judge the song, not the performer. The big piano numbers score highest here, though we felt "Racing" was something of a surprise, considering its limited performance over the past two tours. "Backstreets" rates high in any category, and "NYC Serenade" scores well, as perhaps Springsteen's ultimate piano showcase, at the time for David Sancious.

BEST SHOW EVER: 1. 12/31/80, Nassau Coliseum (57); 2. 12/15/78, Winterland (41); 3. 9/19/78, Capitol Theatre (40); 4. 3/25/77, Boston Music Hall (24); 5. 7/7/78, The Roxy (23); 6. 8/15/75, Bottom Line (14); 7. 8/20/81, Sports Arena (12); 8. 8/20/84, Meadowlands Arena (9); 9. 5/3/88, Shoreline Amphitheatre (8); 10. 9/21/78, Capitol Theatre (7).

Bruce's best show ever by your votes is also his longest show ever. 12/31/80 is a classic, a true four hours of music and more songs than Bruce has played in any song before or since. Also notable is that the first six choices have been turned into very famous bootlegs. Most of the expected shows are here, though we thought there might be a few more votes for early shows, or anything from the '76 tour.

SONG YOU'D MOST LIKE TO HEAR ON THE NEXT TOUR THAT WAS NOT PLAYED ON THE *TUNNEL* TOUR: 1. Jungleland (61); 2. Prove It All Night (41); 3. Incident on 57th Street (28); 4. *Thunder Road (28); 5. Racing in the Street (26); 6. Point Blank (21); 7. Kitty's Back (20); 8. Trapped (14); 9. Candy's Room (11); 10. Atlantic City (11).

Yes, we know "Jungleland" was played twice on the Amnesty tour, but the question asks only about the *Tunnel* tour. "Thunder Road" was played twice at the very end of the *Tunnel* tour in Oslo and Barcelona, but it received so many votes we decided to allow it. Again, to our minds, the many supporters of "Point Blank" are unexpected. As for early songs, most showed up on the next question.

SONG YOU'D MOST LIKE TO HEAR ON NEXT TOUR THAT HAS NOT BEEN PLAYED SINCE THE *RIVER* TOUR OR EARLIER: 1. Incident on 57th Street (102); 2. Kitty's Back (47); 3. Lost in the Flood (29); 4. NYC Serenade (26); 5. The Fever (22); 6. Sandy (18); 7. Thundercrack (17); 8. Rendez-

BEST B-SIDE: 1. Roulette (120); 2. Be True (106); 3. Janey, Don't You Lose Heart (105); 4. Pink Cadillac (68); 5. Shut Out the Light (60); 6. Incident on 57th Street (28); 7. Jersey Girl (22); 8. Johnny Bye Bye (19); 9. Santa Claus Is Coming to Town (18); 10. The Big Payback (13).

Almost a critic's choice here. "Roulette," which has won previous polls as best unreleased song, now becomes the best B-side. "Janey" is also a big winner, especially in comparison to "Stand On It," which was included in more set lists on the '85 tour, yet only garnered five votes.

vous (16); 9. The Promise (16); 10. Meeting Across the River (14).

This was a bit tricky as some of you forgot that songs like "Night," "Wreck on the Highway" and "Spirit in the Night" have been played since the *River* tour, although not often. "Incident" and "Kitty's Back" repeat from the last question, and seem the fans' two clear choices of early tunes they'd love to hear again. "Lost in the Flood" finished much higher than we'd have guessed, and "The Angel" shows up out of pure curiosity, with votes from seven wiseguys (the song has never been played live).

BEST SIDE OF ANY OFFICIAL ALBUM: 1. *Born to Run* side two (124); 2. *Wild & Innocent* side two (101); 3. *Born to Run* side one (87); 4. *Darkness* side two (40); 5. *The River* side one (36); 6. *The River* side two (31); 7. *Tunnel of Love* side two (24); 8. *Born in the USA* side two (21); 9. *Nebraska* side one (15); 10. *Born in the USA* side one (9); 11. *The River* side four (7); 12. *The River* side three (6).

In the days of CDs, it gets difficult talking about LP sides, but up through *Live 75-85* Springsteen was certainly aware of constructing his records based on LP sides. *Born to Run* wins again, but *Wild & Innocent* side two makes a strong statement. There is no side of a Bruce record musically linked like side two of the second record. *Darkness* side two has supporters, but they aren't wearing out the grooves on the other side. Maybe the real winner is *The River*, getting all four sides on when *Live 75-85* got none.

THREE SONGS THAT SHOULD BE PLAYED IN CONCERT IN SEQUENCE: This was the only question we could not tabulate, as it became clear that the odds were slim any of you would pick the same three songs in the same order. Here's a selection of some of your choices that tantalized us: Lucky Man/Viva Las Vegas/The Big Payback; Incident/10th Avenue Freeze-out/Zero and Blind Terry; Meeting Across the River/Jungleland/NYC Serenade; Night/Jackson Cage/Badlands; No Surrender/War/Born in the USA; The Fever/Loose Ends/Downbound Train; Adam Raised a Cain/Independence Day/My Father's House; I Wanna Marry You/Walk Like a Man/Spare Parts; The Price You Pay/Who'll Stop the Rain/The Promised Land; Backstreets/Drive All Night/Point Blank; Meeting Across the River/Atlantic City/Johnny 99; Fire/Kitty's Back/She's the One; Thunder Road/Racing in the Streets/The River; Incident/Rosalita/Backstreets; Night/Don't Look Back/Action in the Streets; Can't Help Falling in Love/Jailhouse Rock/Viva Las Vegas; Frankie/Cindy/Be True; The River/The Price You Pay/Reason to Believe; Frankie/Rendezvous/Jole Blon; Janey Don't You Lose Heart/Rendezvous/When You're Alone; Point Blank/Stolen Car/Wreck on the Highway.

BEST SONG TO INITIATE A NON-BRUCE TRAMP TO BRUCE'S MUSIC: 1. Born to Run (107); 2. Thunder Road (70); 3. Jungleland (48); 4. Backstreets (45); 5. Badlands (31); 6. Rosalita (27); 7. The River (24); 8. Hungry Heart (19); 9. Racing in the Street (12); 10. Dancing in the Dark (12).

A virtual rewrite of the earlier "best song" question. "Born to Run" is often the first song most Bruce tramps heard on the radio, and if it worked once, it will probably work again.

SONG THAT SHOULD HAVE BEEN A SINGLE: 1. No Surrender (62); 2. Cadillac Ranch (27); 3. Bobby Jean (26); 4. Thunder Road (21); 5. Out in the Street (21); 6. Sherry Darling (18); 7. The Ties That Bind (16); 8. Ramrod (16); 9. Downbound Train (16); 10. The Promised Land (15).

After "Dancing" had been released and we had the *BIUSA* LP in hand, my friend Jon said, "Well, 'No Surrender' will be the next single, it has to be." And I agreed. And we repeated that conversation after the release of the next six *BIUSA* singles. Didn't we all think "No Surrender" would be a single at some point? Doesn't it sound like it belongs on the radio? Some of you agree with me. Maybe it was that sticker on the shrink wrap. What seems to have happened is once the band stopped playing the live, fast version and the acoustic took over, the LP version was virtually forgotten. Four of these songs were issued as singles in other countries.

YOUR FAVORITE PART OF BACKSTREETS MAGAZINE: 1.In the News (119); 2. Bootleg reviews (107); 3. On the Backstreets (75); 4. Springsteen interviews (40); 5. On Lips (37); 6. Tour reports (30); 7. All of It (28); 8. Letters (24); 9. Photos (21); 10. On Record (13); 11. Contest (13); 12. Greetings From Asbury Park (10); 13. Integrity/approach (10); 14. In Interview (7); 15. Off the Wall (7); 16. Hot 99 (7); 17. Classifieds (5); 18. Studio Sessions (2).

One vote each for: On CD, The Hotline, liberal ideals, cover photos, early days coverage, jukebox and ending our stories with sneakers.

BEST TOUR EVER: 1. 1978 (294); 2. 1984-85 (135); 3. 1988 (77); 4. 1980-81 (65); 5. 1975 (11); 6. 1977 (5); 7. 1976 (4); 8. 1973 (1).

A "no brainer" here. *Darkness* always "the" tour and this just confirms it, in landslide fashion. The way the rest of the tour stacks up is interesting though.

Thanks for letting us know. One thing you've made clear is that the most important part of *Backstreets* is news on what Bruce is doing, when the records are coming out, when the tours are beginning. We'll continue to do our best to bring you the most accurate news as quickly as possible.

YOUR LEAST FAVORITE PART OF BACKSTREETS: 1. Letters (77); 2. None (76); 3. Bootleg reviews (60); 4. Greetings From Asbury Park (55); 5. Non-Bruce stories (50); 6. On the Backstreets (40); 7. Frequency (40); 8. Ads in the magazine (32); 9. Backstreets Jukebox (29); 10. Classifieds (22); 11. Hot 99 (18); 12. Too few pages (10); 13. Contests (10); 14. Photos (10); 15. Cover photos (5); 16. Attitude (5); 17. Cancelling the Hot 99 (5); 18. On Lips (4); 19. Renewal forms (3); 20. On Record (2).

One vote each for: Finding it, "Off the Wall" name, pro-CD stance, "The Boss Magazine" tagline, hotline repetition in the mag, In the News, design, On CD, the UPC code on the cover.

Though we appreciate how many of you said you liked it all, we appreciate the criticism. As you can see, our readership is very divided on the issue of bootleg reviews. We can only hope that those of you who don't like it will respect those who do care, and just skip those pages. The other message here is that you don't care much for stories on other Jersey Shore artists and we'll take your vote into account in the future. As for frequency, we know that as a quarterly, the wait between issues (especially this one) is long, but at present, it doesn't look like we can increase the number of issues per year.

BEST THING YET TO APPEAR IN BACKSTREETS: 1. Tour coverage (80); 2. Bootleg reviews (25); 3. Dream Show (#29) (24); 4. Bruce interview (#33) (20); 5. Studio Sessions (#18-#21) (18); 6. Bruce interview (#31) (18); 7. Photos (14); 8. Family Tree (#25) (13); 9. Interviews with Bruce in general (13); 10. Wild Summer Nights club tour coverage (#30) (12); 11. *Live 75-85* coverage (#20) (12); 12. Ultimate Quiz (#33) (12); 13. Lost Interview (#24) (9); 14. This contest (#8) (8); 15. Little Steven Interviews (8); 16. Asbury Park/Freehold tour guides (#25/#26) (8); 17. In the News (6); 18. Razing Arizona (#31) (4); 19. Contests (4).

One vote each for: Quotes story (#30), Tunnel reviews (#23), On the Backstreets, Video guide (#22), Classifieds, Hot 99, Cartoons, On the Backstreets (#33), 2 Live Crew coverage (#33), cover of #29, band interviews, softball story (#24), Rothenberg photos, On Record, Shore Coverage, Point Blank (#29), Off the Wall, Weinberg interview (#11), cover of #16, all of it, Bruce/Bob/Huey (#20), #33 in general, cover of #33, *BIUSA* review (#10), #25 in general and E Street Band breakup coverage (#31).

Again, thanks for the kudos. We're proud of our tour coverage and we're glad you appreciate the detail we go into covering every stop on the tours.

BEST QUESTION IN THIS CONTEST: 1. Question 30 (87) 2. Question 31 (84); 3. Question 36 (78); 4. Question 3 (23); 5. Question 6 (28).

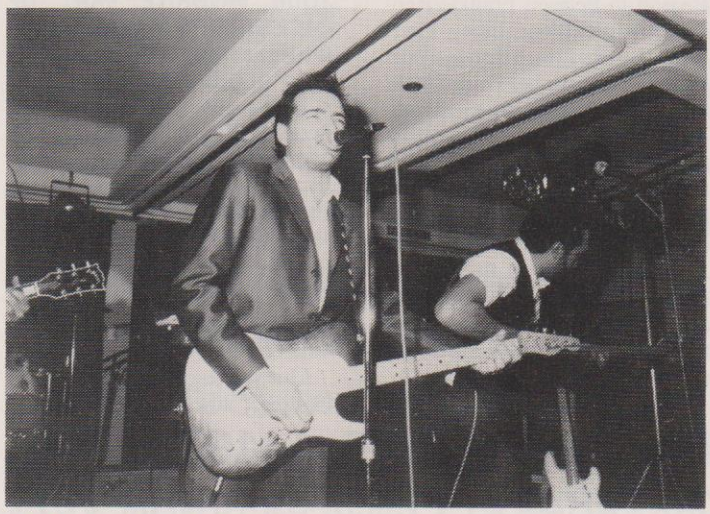
Over 400 drawn to U.K.

'Glory Days' Bruce convention a hit

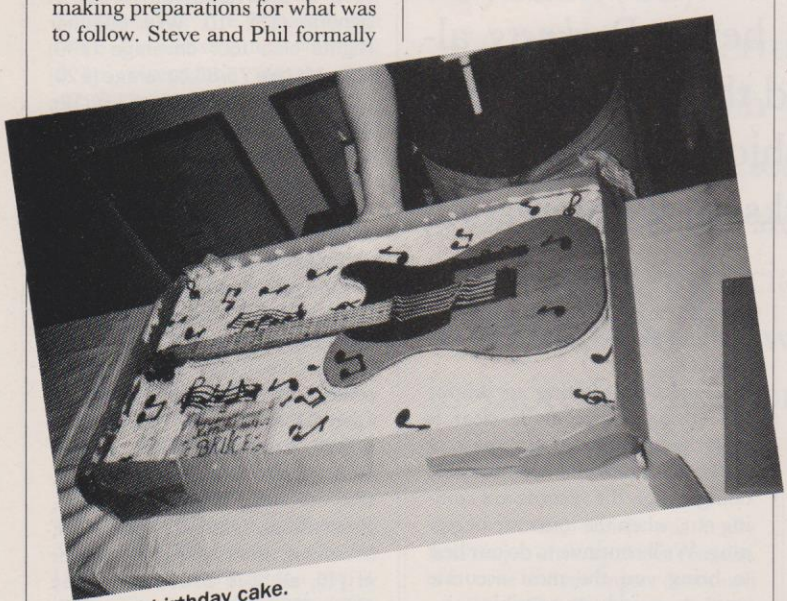
The first ever Bruce Springsteen convention, dubbed "Glory Days" by its organizers, was held in Leicester, England September 21 through 23. The brainchild of British Bruce fans and Badlands shop owners Steve and Phil Jump, the "Glory Days" convention drew over 400 people from as far away as America and Norway to the Park International Hotel for a weekend of celebration of Springsteen's music.

As there had never been a Springsteen convention held anywhere before, the Jumps had no specific blueprint to follow. But they did consult with some of the people behind the successful Bob Dylan conventions held in the UK to help organize what became an overwhelming achievement.

Activities were spread over the three days, non-stop from 8 a.m. to 2 a.m. daily. Friday was spent checking in all the visitors and making preparations for what was to follow. Steve and Phil formally introduced the convention and the rest of the night was spent getting acquainted. Video started right away on Friday, projected on two giant screens in different rooms throughout the weekend, and many of the Friday arrivals spent the night watching an impressive collection of rare Springsteen footage. At least two videos were world premiered at the convention and the state-of-the-art video system, including both American and European standard machines, allowed many Europeans to view famous videos like Largo '78 in previously unseen quality. Much of the footage was repeated over the weekend, giving convention goers the chance to view at their convenience.



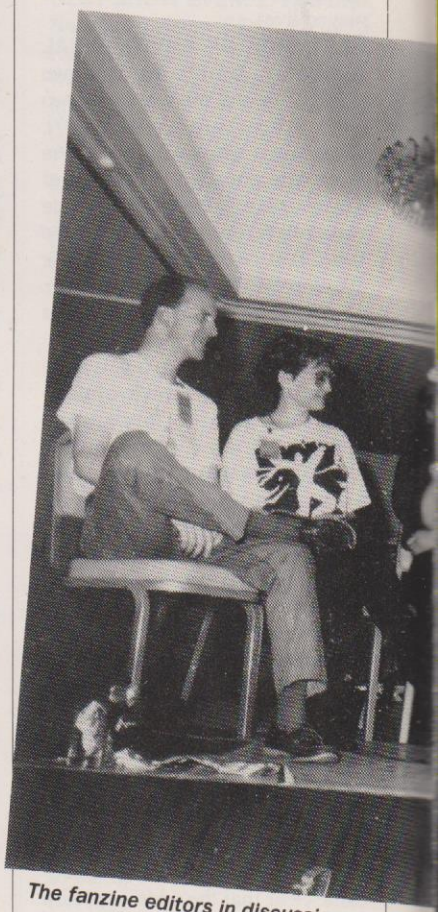
Italy's Rocking Chairs on stage.



A boss birthday cake.

The bars also opened early Friday and didn't close until Monday morning. American readers might not be aware that English pubs close at 11 p.m. nightly, but hotel bars may serve hotel guests at all hours, a fact the "Glory Days" conventionees took full advantage of. Language barriers seemed to melt away as fans used Brucespeak and ale to forge new friendships. The bar was nearly always filled, and in it, one might hear as many as six different languages being spoken.

Saturday morning started with the opening of the main convention room, set up as a record fair of exclusively Bruce merchandise. Nearly every item imaginable was available, from T-shirts to magazines, dozens of CDs, LPs, singles and posters. Business was brisk as the masses poured through a wide variety of Springsteen goods, some of which were not available anywhere else. Along with the individual stalls, Badlands conducted a two-day auction of super rarities including autographed items. There were also souvenirs of the convention itself including T-shirts, hats and programs. The *Backstreets* crew manned their own booth and sold books, backissues and T-shirts and met many longtime European subscribers.



The fanzine editors in discussion.

Dave Dingle, and organizers Phil and Steve Jump.

BACKSTREETS
SPECIAL
PHOTO SUPPLEMENT
TENTH
10
ANNIVERSARY
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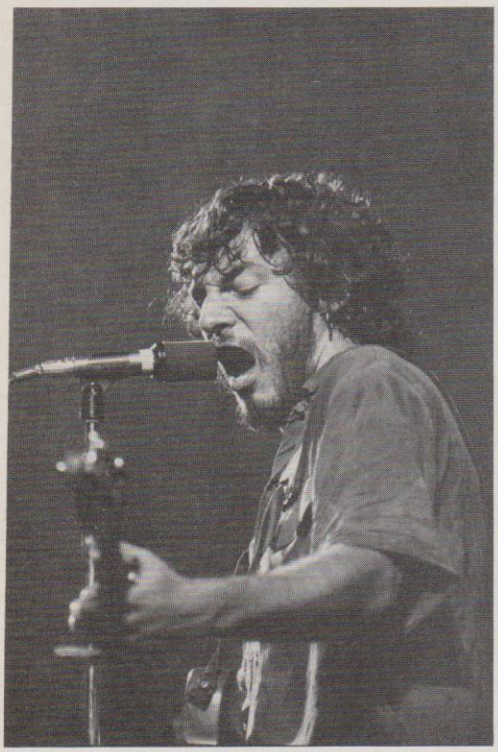
Mary Alfieri: "The first time I photographed Bruce, somebody at CBS had given me *Wild & Innocent*. I couldn't figure where to classify it, because it wasn't really rock 'n' roll. People fell in love with him after they went to see him, not from the records alone. I knew he was really good and very few other people at the time knew it."

"The first time I saw him was at the Bottom Line, which was maybe three-quarters full. He couldn't even sell out the Bottom Line then. He had his entourage though at the time. He was popular, even when he wasn't known."

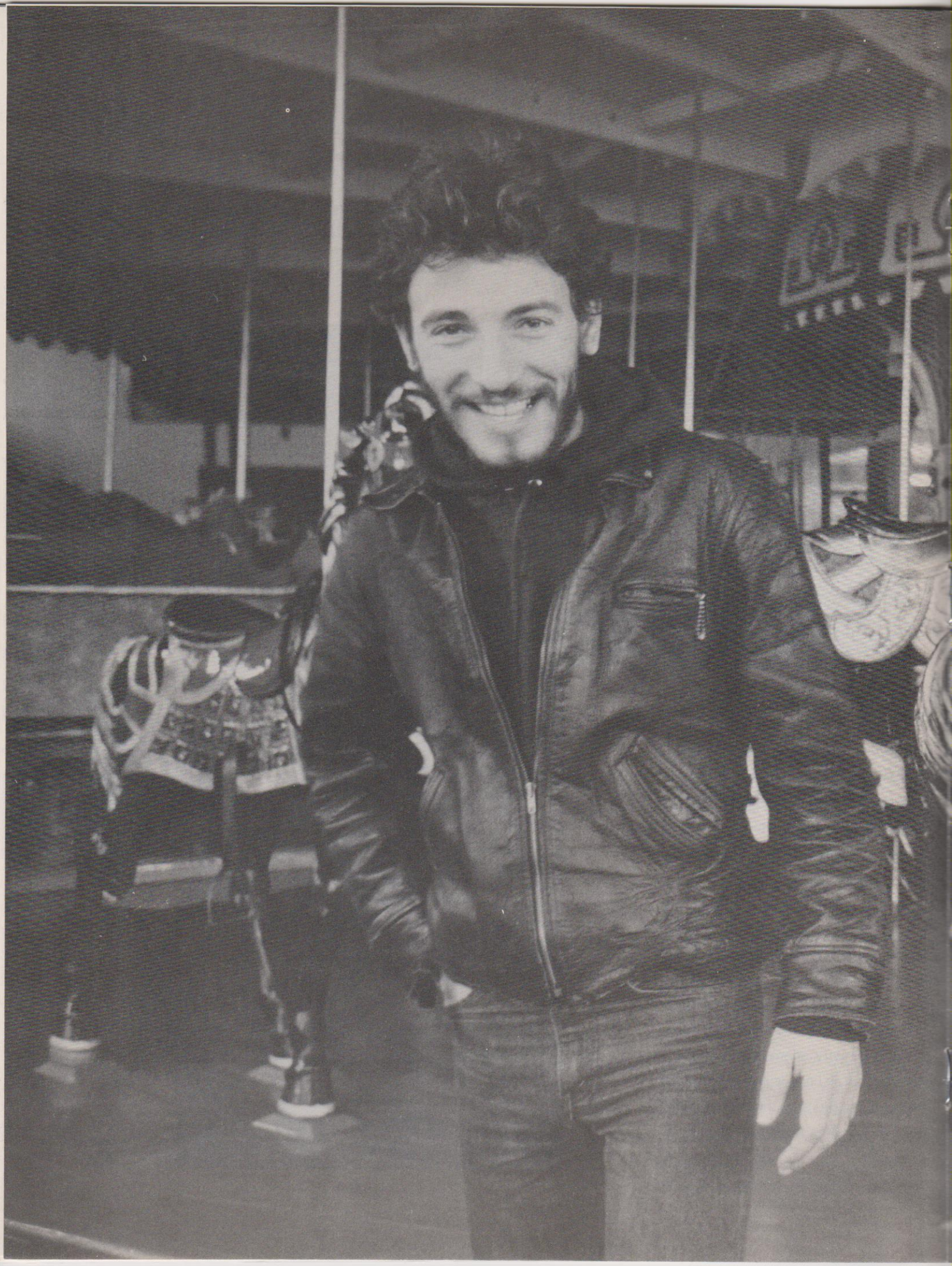


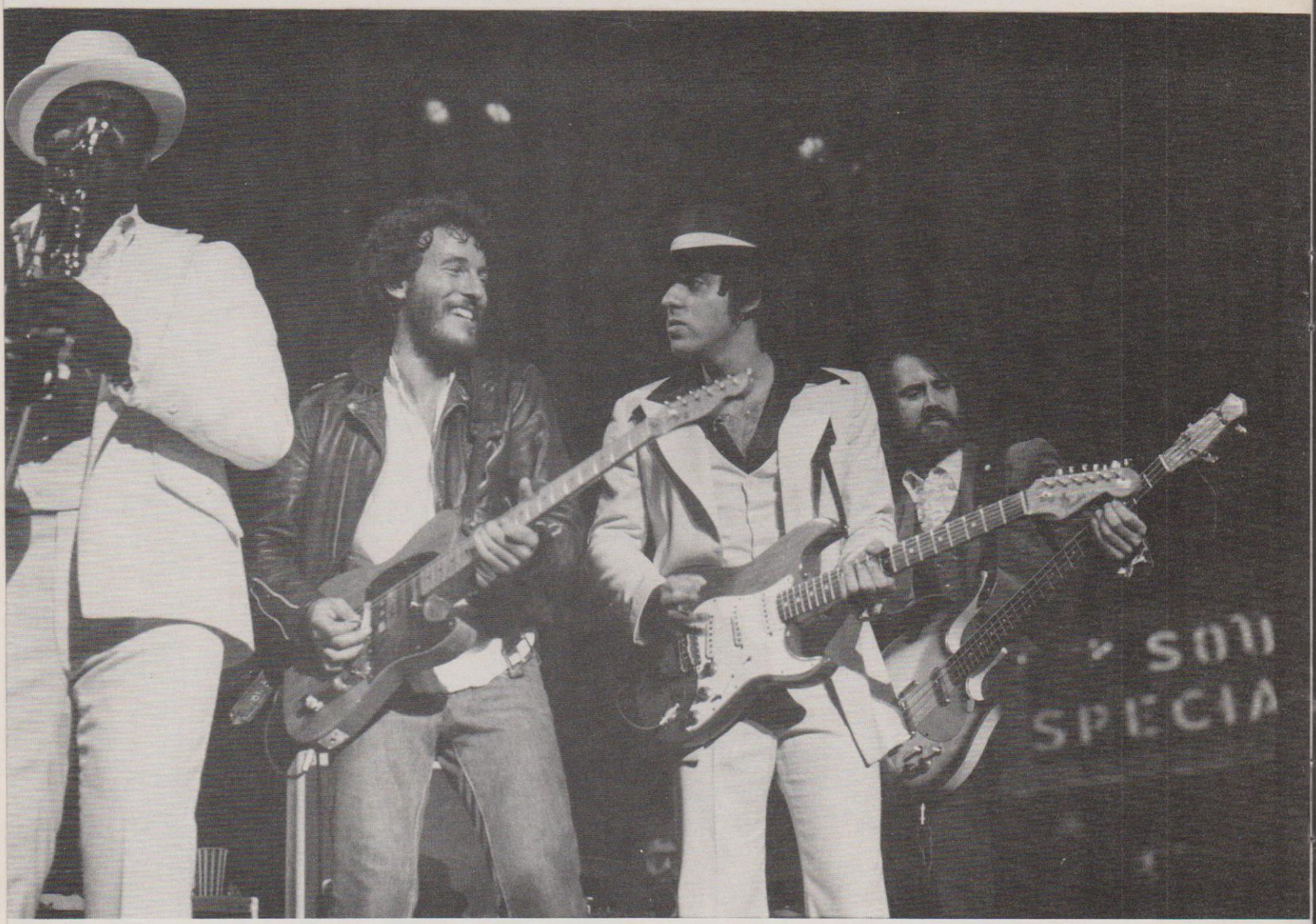
"Everything that he wrote at the time was in Asbury Park. He was really creating himself as a character and this was a part of the character he was creating. And Asbury Park was where that character lived."

"I was trying to interest people in doing a story on Bruce, but no one wanted to do it. Mike Appel said that he would only allow an interview and photos if it was for a cover story, so we convinced this little freebie on Long Island called *Good Times* to put Bruce on the cover. As long as it was a cover, that's all that mattered."

"Nobody ever went for the shots I did in Asbury Park. Most of the shots I took were for news value, for the *Village Voice*'s review of a particular concert. But everyone passed on those offstage shots."

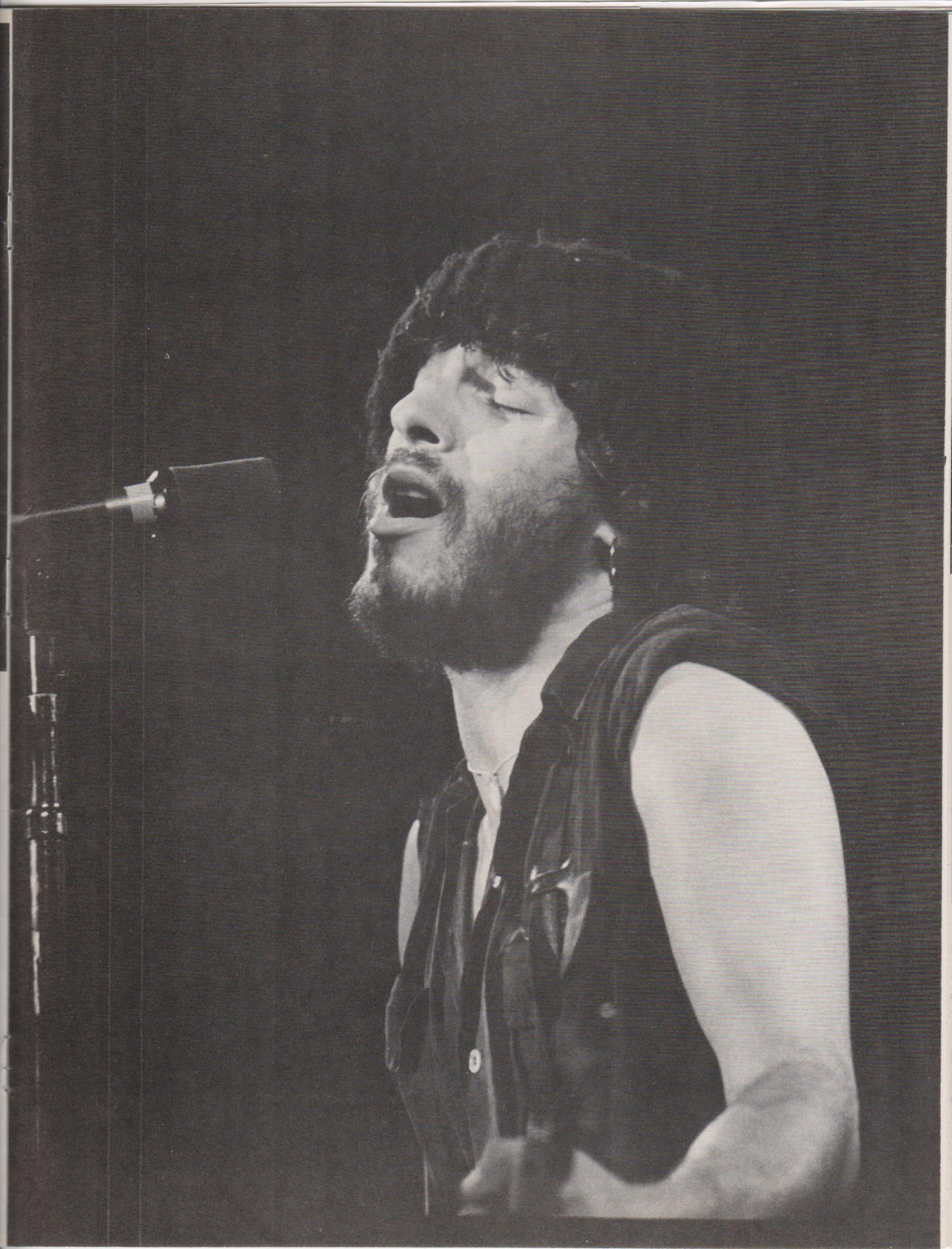
"One time I was leaving a party with Peter Knobler, the editor of *Crawdaddy.* Bruce and Karen Darbin were leaving at the same time in his car and he asked if we wanted to drag race. A car pulled in front of him down the road and we won."





"I went down to Jersey to shoot the story for *Good Times* and first went to Bruce's house. When I got there he had a band aid on his face covering a pimple which I had to convince him to take off. I remember that we took a bus to Asbury Park and hitchhiked back because no one had a car."

Mary Alfieri last shot Bruce in 1976 and photographed hundreds of other artists in the '70s and '80s. Though largely retired as a photographer, she is now a film editor and recently won an Emmy for her editing of the National Geographic *television series "Explorer."*



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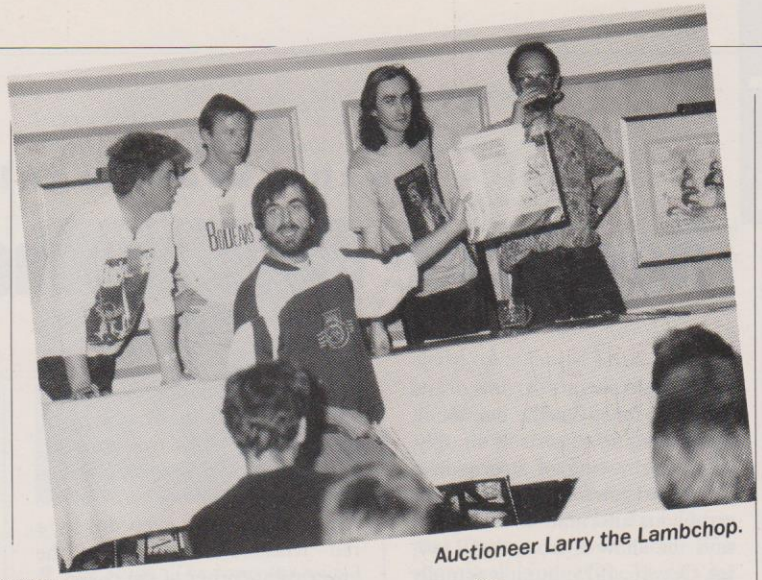
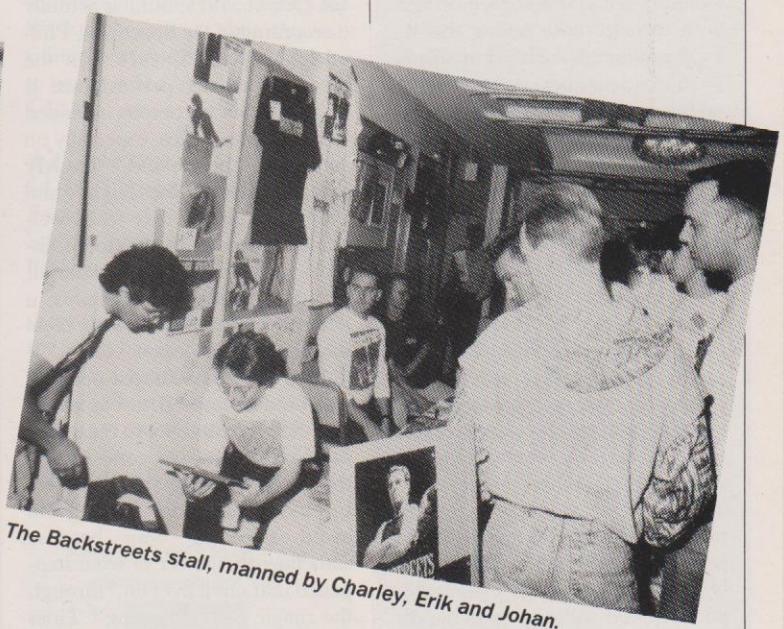
Apart from the record fair and videos, Badlands arranged for guest speakers to give lectures both Saturday and Sunday. First up was Erik Flannigan from *Backstreets*, who spoke on collecting Springsteen on tape. A large crowd kept the lecture entertaining with excellent questions about the music and Erik played some rare tunes as well. Later in the day was the panel discussion of fanzine editors that included Charles R. Cross from *Backstreets*, Steve and Phil Jump of *For True Rockers Only*, Dan French of *Point Blank*, Ermanno Labianca from Italy's *Follow That Dream* and the editors of the Dutch fanzine *Roulette*. Cross told the story of how *Backstreets* began and what followed was a lively discussion on running fanzines and how the fanzines approach their subject.



Auctioneer Larry the Lambchop.



The Backstreets stall, manned by Charley, Erik and Johan.

Saturday night was the big party highlighted by the first of two performances by Italy's Rocking Chairs. Their set was a mixture of excellent originals from their three Italian releases and some well-chosen covers, including Van Morrison's "Caravan" and inspired new arrangements of Dylan's "It's All Over Now Baby Blue" and Bruce's "Stolen Car." The crowd warmed to the band quickly and even after the Chairs ended their set after midnight, fans danced to Bruce tunes until nearly 2 a.m. The Rocking Chairs also closed the convention with another set Sunday night.

Sunday was highlighted by two more special events. The first was a discussion by *Blinded by the Light* co-author Patrick Humphries, who told the story behind his book. Finally, the last organized event was the great Glory Days trivia contest. Four teams of four players competed head-to-head in answering Springsteen trivia questions dished out by quizmaster Erik Flannigan. Springsteen technophiles Mike Saunders and Ralf Dissmann were the men to blame for a dizzying array of questions that had the crowd swooning. When all was said and done, the Thunder Road team from France, led by "hall of fame" Bruce fans Dave Percival and Dan French, rode to victory, knowing such incidental facts as the B-side of the J.A.M. single "We've Got the Love."

Almost all participants judged the convention a resounding success. Plans are in the works for another convention some time in the next two years, depending on Bruce's touring schedule and perhaps a similar convention in the US. Those interested in obtaining souvenirs from the convention may send an IRC for more information to Badlands, 11 St. Georges Pl., Cheltenham, GLOS., GL503LA, England.

Erik and Steve Jump lead the collecting lecture.

ON COLLECTING

Is this stuff legal?

New Bruce discs abound in Europe

By Lynn Elder and Jeff McDermott

For the benefit of our readers, *Backstreets* provides ratings of unauthorized releases currently in circulation. *Don't* write us asking where these can be obtained because we don't know and even if we did we wouldn't tell you since we do not wish to help those selling this illegal product make a profit. *Backstreets* in no manner, shape or form endorses these types of material. These reviews are provided by our columnists solely for informational purposes and to be perfectly honest our bottom line advice is that you'd be better off not spending so much money on products of this sort as over time legitimate collectibles have proven to be much more valuable and in demand. But despite those words, some collectors will still seek this material out and for those collectors, our reviews should help you steer clear of the real losers. Unauthorized CDs are growing in numbers and with that growth expect some real ripoffs — our word of advice is let the buyer beware and demand to listen to material before you buy it. Each title here has been rated for packaging, performance and sound quality on a scale of one to ten, one being downright awful and ten being quality generally found in legitimate releases.

● ***Streets of Life***
2 CDs (Flashback World Productions)
Packaging: 3
Sound Quality: 4
Performance: 8

This 80-minute, two-disc set epitomizes all the reasons unsanctioned releases are so loved and hated by fans. On the one hand, the packaging consists of an ugly, abstract drawing of Bruce on a cardboard gatefold sleeve that lists erroneous information. The cover says the show is from the Roxy, LA Oct. 16, 1975, but it is actually a recording of the Spectrum, Philadelphia Oct. 25, 1976. On the other hand, the performance is striking, with numerous extended sax and guitar solos, especially on songs like "Jungleland," "It's My Life," "Spirit in the Night" and even "Rosalita." Bruce takes welcome vocal and arrangement liberties with much of his material, giving the entire performance a loose and funky freshness not often found after this period.

Like the archaeologist opening a forbidden tomb, Bruce fans new and old are searching to recapture (and relive) an era gone by. So they keep bootleggers in business by buying this terrible looking and awful sounding crap because somehow the power of what happened that night lives on, "through the magic of bootlegging." Titles like *Streets of Life*, copied straight off the vinyl boot *Streets of Fire*, don't deserve that kind of devotion. Avoid it, for your ears and eyes sake.

● ***Live in the Promised Land***
3 CDs (Great Dane Masters Plus Series)
Packaging: 7
Sound Quality: 9
Performance: 10

The parallels between the legitimate CD industry and the underground CD world continue. Early issues of official CDs by the Doors and Hendrix were taken from whatever tape was handy, often a second or third generation removed from the master, but those artists' CD catalogs have recently been upgraded by remastering new discs from the original source tapes. Well Great Dane has done the same thing, re-releasing its *Live in the Promised Land* set in a remastered form which sounds dramatically better than its predecessor. The new disc has all the crispness and sparkle the original lacked, housed in what was already a very attractive package. New copies can be distinguished from old (something some of the major labels don't even do) by a red "Masters Plus" logo on the lower right corner of the cover.

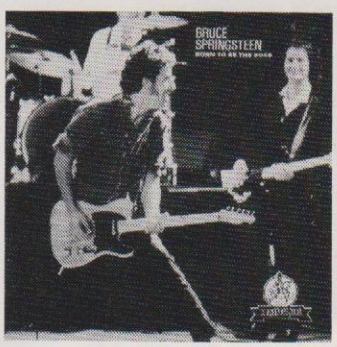
● ***Torn and Frayed***
(Genuine Pig)
Packaging: 2
Sound Quality: 7
Performance: 8

The first thing one notices about this classic Steel Mill set is its use of photos from ten years after the performance contained within. That said, this release has excellent stereo separation and dynamic range for a Steel Mill era recording and rivals the excellent *Live at the Matrix*. Fortunately for fans, this disc contains almost entirely different material from the *Matrix* set. The unstructured "Garden State Parkway Blues," lasting nearly half an hour, takes many rhythmic and melodic swings from blues, to jazz, to upbeat, in much the same manner as Bruce's later epics, "NYC Serenade" and "Kitty's Back." This soundboard recording will not disappoint fans of Steel Mill or Bruce's lead guitar work.

● ***Radio Waves***
(Great Dane)
Packaging: 7
Sound Quality: 8
Performance: 9

The 65-minute *Radio Waves* CD is culled from four 1973-74 radio broadcasts on WBCN, WGOE, KILT and WHFS. It showcases Bruce with the original E Street Band line-up, minus drummer, and shows just how funky Bruce could be before the shift to the *Born to Run* sound. Sprinkled with impromptu jams like "Satin Doll" and "I Fought the Law," Bruce shines on "NYC Serenade" and "Something You Got." The rollicking "You Mean So Much to Me" is slowed beautifully in a rare acoustic version. The packaging includes some nice '73-era shots of Bruce, Danny and Clarence.

The disc begins with Bruce introducing the band to the DJ and it's a joy to hear the interplay between Bruce, band and the jockey. This is truly a glimpse into an era of Bruce's music long overlooked, but marvelous in its innocence and performance. The sound is excellent stereo throughout, but varies slightly between each radio source. A winner for both historical purposes and pure entertainment value.



● ***Born to Be the Boss***
2 CDs (Templar Records)
Packaging: 7
Sound Quality: 4
Performance: 8

From the makers of the essential *All Those Years, Born to Be the Boss* can only be described as a complete disappointment. At 156 minutes, the set list reads like a ***River*** tour greatest hits, but unfortunately the sound source used was a copy of the vinyl boot of the same name. You can even hear the surface noise! Great songs include "Jole Blon," "I Can't Help Falling in Love," "I Fought the Law," wrapped in very nice packaging, but no excuse for the sound.

● ***Saint in the City***
2 CDs (Swinging Pig)
Packaging: 3
Sound Quality: 8
Performance: 9

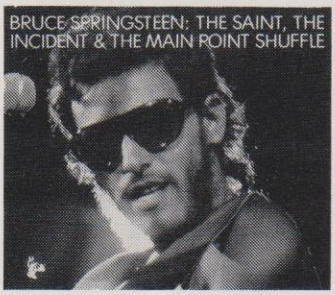
From the moment David Sancious begins his beautiful arrangement of "NYC Serenade," this 93-minute show will have you hooked. On par with *You Mean So Much to Me* and *Smalltown Boy,* this soundboard recording is a strong improvement over previous vinyl efforts. Inside you will not find any booklet, nor is the dark cover photo of Bruce anything to cheer about, but the show and near perfect sound quality more than make up for the detractions. Don't miss the solo piano version of "For You" or Ernest Carter's drum solo on "Rosalita."

● ***Live at the Allen Theatre***
2 CDs (Scorpio)
Packaging: 4
Sound Quality: 7
Performance: 9

The same folks who brought us *The Bosses Birthday Party* and *Born in the Studio* now offer this quality soundboard set. It is the best collection currently available of Bruce's '76 tour, in terms of both sound quality and performance. Unfortunately there is an undesired cut in one song, no booklet and the April 7th show is incorrectly attributed as April 4th, but still in all, any set with high quality and a set list that includes "Frankie," "Incident" and one of the last ever versions of "Blinded By the Light" has to be considered worthwhile.

● ***Live at Winterland***
3 CDs (Golden Stars)
Packaging: 2
Sound Quality: 5
Performance: 10

Backstreets #30 included a review of a CD referred to as *Live at Winterland*, which was actually Great Dane's *Live in the Promised Land. Live at Winterland* is also an Italian 3-CD release containing the exact same material as *Promised* but with poor packaging. *Winterland* sounds different, but not really any better than *Promised*, and certainly not in the same league as far as graphics. Thankfully Great Dane has now solved the Winterland problem.



● ***The Saint, The Innocent and the Main Point Shuffle***
2 CDs (Great Dane)
Packaging: 8
Sound Quality: 8
Performance: 10

The two 73-minute CDs that make up this Italian set are a treat for any Bruce fan. The packaging includes a 16-page booklet of several nice era photos and a two-page poster reproduction promoting the show that night. Obviously from a good quality tape of the broadcast that night, the sound quality equals GDR's better titles and has surprising stereo separation but the sound level does vary in places. Near the end of the show Bruce expresses mock incredulity that the show is being broadcast and then decides to permit members of the audience to shout greetings to listeners tuned in that night.

Other highlights include a stunning version of Dylan's "I Want You" with a beautiful and even romantic introduction. Other rare but more rocking covers performed that night include "Back in the USA" and "A Love So Fine." The early workings of *Born to Run* material such as "Thunder Road (Wings for Wheels)," "She's the One," and "Jungleland" and completely different arrangements of *Wild and Innocent* gems such as "Kitty's Back," "Incident on 57th Street" and especially "New York City Serenade" confirm this show as one not to have been missed. This set demonstrates the progression to harder rock Bruce made through much more forceful treatments of songs from his first two albums. Only traces of Bruce's charming "funkiness" remain. The prominent presence of violinist Suki Lahav throughout the show that night is magical and it's great to have a document this well done of her stint with the band.

● ***Hi Bruce***
3 CDs
Packaging: 6
Sound Quality: 5
Performance: 8

The first show of the *Born in the USA* tour finally comes to CD in the form of *Hi Bruce*, a three-disc set of the June 21, 1985 show in Milan, Italy. The cover features a sharp color shot of Bruce, but that is the only distinguishing feature to the set, apart from the goofy title. While the quality is not particularly bad, it's just a typical decent quality audience recording that gains nothing by the CD format except convenience. The show itself is one of the best on the '85 European tour, but this set, while a passable document, is sure to be exceeded by other *Born in the USA* tour sets in the future.

● ***Live in Troy***
3 CDs (I Had a Dream)
Packaging: 4
Sound Quality: 2
Performance: 6

Why even create this? After two years with very few total rip-offs, the scum has begun to rise. Combine an average '78 show, boring black & white packaging, a muffled audience recording, and you get *Live in Troy.* Treatments of "High School Confidential" and "Rave On" cannot save this lower.

● ***Meeting Across the River***
3 CDs (I Had a Dream)
Packaging: 4
Sound Quality: 2
Performance: 7

Although Bruce let out all the stops for this end of the *Darkness* tour show (Cleveland, Jan. 1, 1979) by adding such chestnuts as "Rendezvous," "Saint in the City," "The Fever," "Santa Claus," and the Stones' "The Last Time," this three-disc set suffers from the same awful quality and mediocre packaging as the other I had a Dream Records release, *Live in Troy.* Italy should do everyone a favor and bust this bootlegger. Based on these two initial offerings, avoid the I Had a Dream label at all costs.

CURRENT RATINGS

★★★★★
All Those Years
Born in the Studio
Piece De Resistance
The Saint, The Incident and the Main Point Shuffle
Tunnel of Love Express Tour
You Mean So Much to Me

★★★★
Agora Club, Cleveland Ohio
The Bosses Birthday Party
In the Midnight Hour
Live at the Allen Theatre
Live in the Promised Land (Masters Plus Series)
Oh Boy
Radio Waves
Saint in the City
Smalltown Boy
Torn and Frayed
We Gotta Get Out of This Place

★★★
At the Roxy
Forced to Confess
Live at the Bottom Line
River Outtakes
Summer Night
Thundercrack
Tunnel of Lust
You Better Not Touch

★★
Born to Be the Boss
Darkness/River Outtakes
The Early Years, Vol. 1 & 2
Good Rockin' Tonight
Hi Bruce
Laurel Canyon Demos
Live and Unreleased 1971/79
Live at the Matrix, Vol. 1 & 2
Mr. Outside
Streets of Life

★
At the Edge of Darkness
Live at the Roxy
Live in Shoreline
Meeting Across the River
Son You May Kiss the Bride

One more non-LP Bruce cut

Chapin Tribute released on CD

Since we started reporting on Bruce vinyl and compact disc collectibles, the industry has changed dramatically. Practically speaking, vinyl has virtually ceased to exist as far as new product goes and compact discs and tapes are the majority formats in the US. Overseas, vinyl is still holding on, but we've decided that it doesn't make sense to separate vinyl from CD in our coverage, so we're combining the two columns into one, covering all of Bruce's official releases, be they vinyl, tape, video or CD.

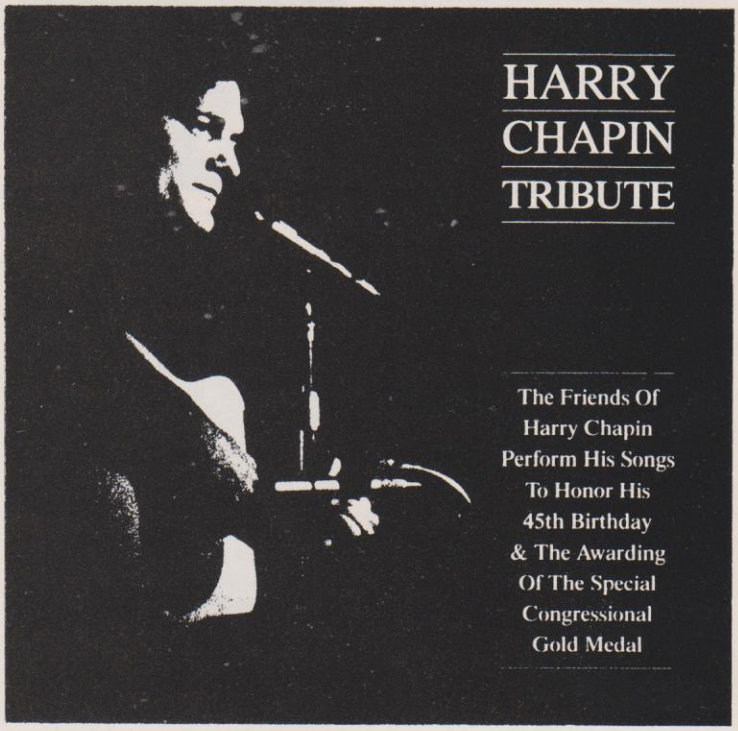
You might be surprised to learn that there has been new Bruce product released officially in the past four months. Out officially in the US on CD is *Harry Chapin Tribute*, released through Relativity Records. The disc is a virtual documentary of the Dec. 7, 1987 Harry Chapin tribute concert held at Carnegie Hall in New York City, and features Springsteen's poignant version of Chapin's "Remember When the Music." Bruce's performance includes a long humorous anecdote about Chapin and his feelings about the song. Thankfully all that is included on this disc, which becomes one of only a few non-CBS tracks to be released from Springsteen.

The Chapin CD was issued with very little fanfare and may be difficult to find at your local record store, but make sure you ask for it. All proceeds from the record benefit the World Hunger Year Charity, to which Bruce recently gave a $50,000 donation. Though Bruce's contribution to the disc is only a single track, it is an unreleased live track and well worth the investment. Also, this disc is unlikely to remain in print for too long, because of its limited mass market appeal, so move quickly.

On video, Perry Films' excellent documentary, *John Hammond: From Bessie Smith to Bruce Springsteen*, which aired in late summer on PBS, has been issued on home video by CBS/Fox. The film does a remarkable job of tracing the career of this remarkable man. On the collectors' side, the section on Springsteen contains a previously unseen interview, and more importantly, some never before seen live footage of "Growin' Up" and "Henry Boy," from Max's Kansas City '73. This is the earliest known footage of Bruce available anywhere and though short, it is truly remarkable. Any collector of Bruce video should take an interest in the special both as a whole and for its rare performance footage.

A few of you have written in response to our article a few issues back regarding non-LP tracks on CD asking about the songs available on radio special CDs, rather than promos. To our knowledge there are three such tracks available. The rarest of these is the live version of the "Detroit Medley," taken from the *No Nukes* soundtrack set which remains unissued on CD to this point anywhere in the world. The song was made available on CD on the first installment of the syndicated radio show "The Live Show." The way these syndicated shows work is that participating stations pay a fee to subscribe and upon doing so are sent each week's show on LP or CD. Since the stations have to pay for the service, these discs aren't really like regular promotional releases that come from the record labels. The number of these discs in circulation is naturally smaller since not every station gets them, and in the case of "The Live Show," because it was the first show, the number of subscribers — and therefore discs — was particularly low. The disc itself does not list the tracks, but can be identified as "The Live Show #1." It remains the only CD version of the "Detroit Medley" available and later segments of "The Live Show" have continued to use Springsteen material, but to our knowledge nothing that isn't available on CD elsewhere.

The other two tracks available are "Bishop Danced" and "Spirit in the Night," both live from Max's Kansas City and available on the King Biscuit series. "Bishop" is the more common of the two and is available on the disc scheduled to air May 29, 1988. There is only the one Bruce track on the disc, which has other music from Blood, Sweat & Tears and John McLaughlin.



The Chapin tribute disc with "Remember When the Music."

As far as we know, "Spirit" was included only on a multi-disc set to celebrate King Biscuit's 15th Anniversary, which was scheduled to air Memorial Day weekend of 1988. These dates are used to identify the discs and the date is given both on the disc and the cue sheets. "Spirit" remains much harder to find, and again there is only one Springsteen track on the set which has ten to 20 different artists.

We've heard, but have been unable to confirm, that another syndicated series may have aired the live "Circus Song," and released it on CD. This previously has been available only on a Playback series 45.

In record news concerning other E Streeters, there's word that Little Steven, who made a guest appearance with Southside on his summer tour, may be collaborating as producer or co-writer of Southside's next record. Talk is that the record will be blues-influenced. Additionally, there are rumors that Steven's next solo record will be a "back to the roots" effort, departing from his recent electronic sound, and returning to something akin to the sound of his first two solo efforts, *Men Without Women* and *Voice of America*.

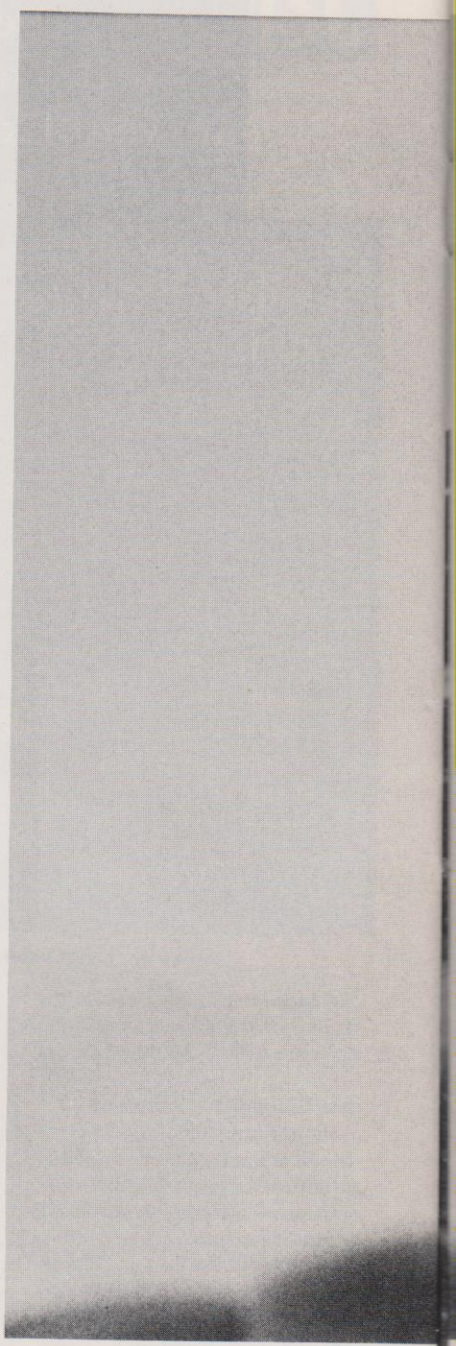
Clarence and Nils fans will want to check out their contributions to Ringo Starr's show on the live album *Ringo Starr and His All-Starr Band*, out on Rykodisc. Apart from serving as backing musicians to Ringo's songs, both Clarence and Nils are each given a track on the set, with the Big Man belting "Quarter to Three" and Nils performing his classic "Shine Silently." The set was issued in all three formats and an additional limited edition CD set has two extra tracks. Ringo himself sings five tracks on the set and every other band member gets a track apiece, including Levon Helm's "The Weight" and Joe Walsh's "Life in the Fast Lane." Nils' own solo record on Rykodisc arrives in February.

Finally, if you hadn't noticed, almost half of Springsteen's domestic CD catalog has been lowered to mid-line prices, so if you've resisted buying *Greetings* or *Nebraska* on disc, there's never been a better time to save a few bucks.

"I felt this was a chance to clear my name.
I think I've been blackballed in the industry.
People think I'm some sort of 68-year-old bald guy
with a cigar and when they see me they say Jesus,
are you Mike Appel? The guy that was supposed
to have screwed Bruce Springsteen?"

PETE KUHNS PHOTO

THE HARDER THEY COME



In 1972 Mike Appel signed Bruce Springsteen.

In 1975 they recorded *Born to Run* together.

In 1976 Bruce Springsteen sued Mike Appel.

Fourteen years later, Mike Appel talks about all those years for the first time.

By Charles R. Cross

PETE KUHNS PHOTO

The hotel door slams, the bellhop's coat waves. I find myself standing outside Mike Appel's hotel room door, wondering just what I'll find inside, for if there is any figure in the music industry who has a reputation that proceeds him, it is Mike Appel. As Bruce Springsteen's manager from 1972 to 1976, Appel saw it all and, some might argue, made a lot of it happen. When Appel first met Springsteen, Bruce was literally a novice at the machinations of the music industry. Though he had played in bands around the Shore and had even been approached by Bill Graham with a recording contract, he admitted at the time that he knew very little about the music business. Appel, who had most of his success with pop music, knew who to call and he signed Springsteen to a management contract on the strength of two songs he hated at the time.

Bruce was living with friends at the time in Bradley Beach and taking the bus into Manhattan. It wasn't so much like Bruce shopped for managers and came up with Appel — their meeting was more of a cosmic happening according to both of them. Whether the planets were in the sort of alignment that created harmony or chaos at the time is a matter open to debate.

Looking back on it now, Appel still thinks of his meeting Springsteen as the greatest moment in his professional life. "A guy like Bruce Springsteen only comes along once in a lifetime," Appel says now, looking a bit wispy-eyed as he talks. Meeting Springsteen was not as serendipitous as it has been made out to be however. Appel was always a big thinker and dreamer, and though his main claim to fame before signing Bruce was co-writing the Partridge Family's big hit, "Doesn't Somebody Want to be Wanted," he was always looking for a contender. He was involved with a half dozen other groups when he first encountered Springsteen and after signing Bruce to Columbia Records he largely abandoned his other projects and put his eggs into one basket, and a big basket it turned out to be.

But like everything involving Mike Appel, the difference between the myth and the man can sometimes be shocking. In all of my extended interviews with Appel over the past couple

of years he frequently surprised me, and sometimes surprised himself. Looking through some old tour ledgers he came upon a cancelled check to Carl Tinker West, Springsteen's manager back when he was with Steel Mill, and realized that West had actually been given a finder's fee for suggesting that Bruce contact Appel. The check was for $1,250 and not until finding the check did Appel realize that West had been paid for his referral.

When the hotel door opened in Seattle and I found myself face to face with Mike Appel for one of what would become our many lengthy interview sessions together, I found man and myth together in the flesh. Appel remains an incredibly dynamic personality and you can be sure that if he's in a room, you will notice him. *Newsweek*, in their cover story on Springsteen in 1975, called Appel "abrasive" and "ever assertive." *Time*, in their cover story, quoted John Hammond as saying "Appel is as offensive as any man I've ever met but he's utterly selfless in his devotion to Bruce." Dave Marsh in his book *Born to Run* called Appel "extremely naive," and with the "demeanor of a drill sergeant" (Appel, for his part, minces no words in describing Marsh). Marsh's description of Appel is the one most Springsteen fans remember since his book *Born to Run* has sold over a million copies and is where most fans learned the story of Springsteen's life. But Appel argues that most fans aren't aware that Marsh is close friends with Jon Landau, the man, according to Mike Appel, who "took him away from me."

What everyone remembers about Mike Appel is the lawsuit. His legal battle with Bruce Springsteen is of such legend that you simply need mention "the lawsuit" and any Springsteen fan will know exactly what you refer to. But not many fans really understand what the lawsuit was about, as Appel is quick to point out, or how it was resolved. The common belief among Springsteen fans is that Appel lost his lawsuit with Springsteen and as part of the settlement was legally refrained from speaking about it or his relationship with Bruce. Which is why I found myself, upon meeting Mike Appel for the first time in Seattle, shocked that within five minutes of shaking my hand he's explaining in detail how he won the legal battle and how Springsteen's lawyers seriously screwed up and underestimated him. "They had no case," Appel says today, with a tone of both confidence and arrogance. "They tried to say I was all these things that I wasn't. They simply had no case."

Over the course of that evening in Seattle, and during four other interview sessions since conducted both in Seattle and at Appel's office in New York City, Mike Appel told the story as he sees it for the first time. Appel says one of the greatest misconceptions about him is that he was somehow enjoined from speaking out. "It wasn't that I couldn't speak out," he told me, "it was simply that no one ever contacted me. No one wanted to hear my side of the story." His interviews with *Backstreets* represent the first major interview with the press Appel has done in over 15 years, and the most extensive of his professional career.

Appel's years of silence are soon to be a thing of the past. He's presently working on a book to be published next fall by Knightsbridge Publishing tentatively titled "Down Thunder Road: The Making of Bruce Springsteen." Written by respected music journalist Marc Eliot with Appel, Appel says the book will tell his side of the story of his relationship with Bruce and will cover in detail all the aspects to the controversial lawsuit, a lawsuit that has such lasting impact in the industry that it has inspired a contractual stipulation commonly called "the Springsteen clause." The publisher's advance flyer calls the book "a no-holds-barred behind-the-scenes look at how a skinny kid in need of a bath and clean clothes was transformed by Appel into the spokesperson for his generation. Here is the ultimate insider's story of Springsteen as told by the man who created him and then lost him." The flyer ends with "This is the book Bruce Springsteen wished would never be written." Though both Eliot and Appel say the hyperbole in this promo copy is not theirs, nor their sentiments, this last line is probably very true.

Perhaps the most surprising part of the Mike Appel saga to

> "I didn't sue him, he sued me. He filed papers against me. And even though the contracts that we had were rinky dink, they held up — they held up all right. It was more than I could have thought."

MIKE APPEL COLLECTION

come out during our interview was that he still stays in contact with Bruce and calls Springsteen his friend. Though most of the public has an image of hatred between them, Appel says their ties go back far enough that the lawsuit is now water under the bridge. Appel says he even remains in touch with Jon Landau and gets tickets to Springsteen shows from the current management. He may not be the most popular man in show business, but Mike Appel seems not to be the untouchable some have made him out to be.

Just what has Appel been doing since he and Springsteen parted ways over their respective lawsuits? Appel did receive a considerable amount of money from Springsteen when their legal battles were settled. He says that he sold all his publishing rights in 1983 and no longer has anything to do with the administration of any of Springsteen's lyrics or songs.

After Springsteen, Appel continued to manage acts in the music business though none of the performers he's worked with since come close to Springsteen's stature (though Appel argues "who does"?). His first artist of consequence was a singer/songwriter named Arlen Gale, a performer who was criticized in the press for sounding like a Springsteen rip off (a charge that Appel vehemently denies). He's worked with numerous other acts, and even flirted with a few big names, but in the past ten years he has not been in the headlines. He has worked with Hollywood on the movies in production and development and now he says he lost a lot of money in the film business but he still hopes to make his mark there.

Appel presently maintains an office in both New York City and one in Los Angeles, though at the time of our last interview in early November he was planning to move his office to LA. His New York office still displays the numerous Springsteen gold records to his credit, along with a Partridge Family gold record or two tucked away in a side office. He is most frequently found on the phone, making deals and talking about making deals, and his office looks not too unlike the way it did when he managed Bruce. "That sofa you are sitting on there," he told me in New York, "is the same one Bruce slept on many a night. That's the sofa where he came up with some of his greatest ideas."

Once he gets started, Appel is extremely animated and has a story for everything. When he speaks he uses his hands to illustrate every point and it's not uncommon for him to swing his big leather chair around and look off into the distance when he talks about Springsteen. Speaking on the subject of their breakup you wonder whether he might even break into tears — he's that emotional. And hearing him talk even today about Springsteen, his speech is that of a salesperson and he still seems on a mission to convince the rest of the world that Bruce Springsteen is the greatest rock performer ever. Some who know him argue that Appel still fosters hopes of one day reuniting with Springsteen and like the spurned lover of youth forever hopes to make things right again.

Appel had no hesitation about sitting down for these interviews and he said he welcomed the chance to tell his side of the story. Though eventually he will be concerned with promoting his book, at the time I first interviewed him several years ago, he had yet to even think about a book, so he was speaking without that promotional aspect in mind. Considering most of his involvement with Springsteen stretches back over 15 years ago, his memory is especially good and he says even

photographic. Much of the research for his book is coming from the many documents he saved from the time, including legal briefs, and from his own personal tour diaries. Though our interviews spanned many topics, Appel took particular interest in setting the record straight on the Bruce Springsteen chronology, on such items as when and where songs were recorded. His knowledge on Springsteen stops at the point of the lawsuit being filed in 1976, and he knows very few details of Springsteen's career since (he says he's never even heard of the song "The Promise," a tune that was once mistakenly rumored to be about the Appel/Springsteen relationship). But when it comes to 1972 through 1976, from *Greetings* to *Born to Run*, no one knows the Bruce Springsteen story like Mike Appel, and Appel's recollections and tour diaries were essential when compiling the sessionography and concert listing in the book *Backstreets, Springsteen: The Man and His Music*.

Mike Appel has a lot to say and plenty of stories to tell. This interview ended up stretching over so many pages it represents the longest story ever published in *Backstreets* and one that seems appropriate to publish in a special anniversary issue. To better cover the entire story and give it the room that it deserves, we've split the interview into two parts, with the remainder to follow in the next issue of the magazine. In part two, Appel talks candidly about Springsteen's response to his book, his current relationship with Bruce, Springsteen's career since the lawsuit, the Chicago tour, trying to get Bruce to play the Superbowl, taking Bruce to see Elvis, and plenty of other subjects.

Although he has done virtually no interviews since the lawsuit, talking to Mike Appel you have to wonder if he's been dying to tell his story all along. He knows of his reputation and at times while talking to him, you get the sense that he makes sure he lives up to it. Perhaps the strangest thing about having a conversation with him is how he constantly refers to himself in the third person saying things like "I know that Mike Appel wouldn't have stood for that." It's as if at this point in his life, even Mike Appel himself sees the Mike Appel myth as something that stands apart from him, that is enigmatic, something that, perhaps, even he cannot understand or explain.

Backstreets: *Why this book and why now?*

Appel: I guess I always wanted to tell the story. I thought it was an interesting story to tell always. It's just that I never got coupled up with a co-author who was as aggressive as Marc Eliot and who was as knowledgeable as Marc, and maybe who was as up and coming as Marc. Marc is an investigative reporter and he's a good writer. But he's also a great salesman. He sent me a letter that he had sent to publishers that I thought was the best letter I'd read. I could never have written it. People think because you're a manager you must be some sort of a salesman and promoter but I could never have written one word of that letter. That letter was the greatest letter I ever read that was written to sell someone or to sell somebody on something. It was in part due to Marc's relentless nature. Giving this to a normal agent like Mel Berger at the William Morris Agency, who is Marc's and my literary agent, nothing would have ever happened with it. Mel treats it like any number of things that are on his desk. Circulates a few sample chapters around and there's not much enthusiasm. But Marc had the enthusiasm and it was Marc's fire that made the deal come together.

That's why now: Marc Eliot. But I always wanted to do it and I thought it would be an important book. Bruce is a major figure and has been for sometime. Nobody knows that story. They know the fanzine kind of story from Dave Marsh and *Glory Days* and stuff like that. The litigation is glossed over in some sort of haphazard manner and in a very one-sided manner. I felt this was a chance to some extent to clear my name. Also I think that I've been blackballed to some extent in the industry. I know I have. I think that was a shame that that happened and I also felt this was an opportunity to clear the air there. People think I'm some sort of 68-year-old bald man with a cigar and when they see me they say "Jesus, are you Mike Appel?" I've had that happen. They say "Are you Mike Appel? The guy that was supposed to have screwed Bruce Springsteen?" Yeah, that's right. So jeez, just a picture of Mike Appel in the book will change people's attitude even if there was no substance to my side of the story.

Backstreets: *The only picture of you that appears in Dave Marsh's "Born to Run" is one where you're wearing a Marine hat.*

Appel: Exactly right. They wanted to paint the picture of Mike Appel as some militaristic kind of angry, aggressive character. To some extent you need to be aggressive. Not necessarily angry, but you need to be aggressive in the job that I was put in. It isn't easy handling people's lives and handling individuals who, for a long period of time, for two or three years, were absolutely nobodys, then all of sudden they're catapulted to the covers of *Time* and *Newsweek* in the shortest time ever. And nobody's had a chance to even tell that. I mean Bruce Springsteen's salary, after *Born to Run* was platinum and he was on the cover of *Time* and *Newsweek*, was $350 a

Mike Appel and Steve Van Zandt back when the band toured by bus in 1975.

MIKE APPEL COLLECTION

"When I heard the solo in 'Prove it All Night' I thought I'd died. I said to myself 'What a piece of shit!' For the love of God I'll never know why they do certain things. The stuff Bruce or Miami does on guitar is very questionable. Those guys are not naturally creative guitar players."

week or something. That's a fact of life. The success hadn't caught up with anybody yet. It was all to big for all of us to sort or even comprehend. Guys would come along, and no matter what the album was selling, they'd say "Mike, do you have my check today?" And I'd say, "Yeah, here's your $350." And they went away happy. There was no "Jeez, I should be making two grand this week." There was none of that. We didn't get to that actually. We never even got to that point. The litigation suit--we never really got to that. It was never a big bucks situation until a little afterwards, until the settlement.

Backstreets: *The impression that most people have about Mike Appel is that because of the lawsuit, you were legally bound not to talk about the lawsuit. As I now understand it, that's not the case, but that perception still continues to this day. Why do you think that idea is so ingrained?*

Appel: Bruce Springsteen, in those days, was so loved by journalists. I always thought that because he was such a great lyricist it endeared him to journalists because, in a way, that's what they are. So he immediately endeared himself overnight. Generally, managers, if somebody had to cast their lot on one side of the fence or the other in a dispute, I guess the whole world would jump on the side of the artist. Everybody likes to feel they are part of or supporting the creative side of things. Managers are generally viewed as business guys that watch over money and that are so close to the money they can't keep their hands out of the cookie jar and they steal. Or they steal from the artist and the artist finds out about it too late and all the money's gone and "Oh, the poor artist." That scenario is a very believable scenario and it's a scenario that most magazines and media in general subscribe to. It's a tacit thing. It's not like it's something you discuss or anything. It's just they generally think that way. So I fell into that category just like that (snaps fingers).

I didn't sue him, he sued me. He filed papers against me. And even though the contracts that we had were rinky dink, they held up--they held up alright. It was more than I could have thought. They were trying to say that I had too many hats, that I was manager, publisher, producer. And look at what they did after the lawsuit. What is Jon Landau? Manager, producer, everything. And he's doing just what they accused me of doing. But it held up in court. It held up alright.

Backstreets: *I'm not sure many people understand what the role of a manager really is. And in your case, many people don't clearly know what your role was with Bruce Springsteen.*

Appel: No, they don't understand that. Dave Marsh doesn't understand it because he never talked to me so he has no idea about it, period. To a large extent, I think Jon Landau and Dave must have spoken about Bruce being the guy who made all the final decisions on all his records, and to some extent, to a great extent, that's true. However, before Bruce Springsteen does make a final approval or disapproval about something, there is a creative process that takes place. You'd think that Bruce literally comes in with his mind made up about what he wants to do and does it and doesn't ask anyone else's assistance or advice? That's totally false. And I could go record by record and even song by song. There's no question about my contribution. Sometimes it was major.

Backstreets: *What is your response to Marsh's book "Born to Run"?*

Appel: I just think it was lopsided and had sins of omission.

Nobody's asked me what happened. Not even Bob Hilburn. He writes a book and he's a friend of mine and even he doesn't interview me.

What Marsh writes about Mike Appel is that he's a master of hype and he talks about getting the *Time* and *Newsweek* covers on my birthday. What happened was that I conned the goofball editors into that and backed them into a corner until they had no way out. But it wasn't hype. If there was hype then what sort of hype is "Born to Run"? What sort of hype is "The Saga of the Architect's Angel"?

What people think of me is because of what Marsh has written, that I'm a combination of Colonel Parker, Brian Epstein and Barnum. What they forget is that I was an artist before I was a manager. I didn't get into this to manage an artist. But people don't know that and I blame Dave for that. He said Mike's message is hype. Dave Marsh, as far as a journalist, wiped me out of this business. He threw a brick through my window.

Backstreets: *You've said to me before that you considered a lawsuit after the book came out.*

Appel: Yeah. *Rolling Stone* as well. My attorney said, "Look, there's been such bad press. If you keep fighting it, it's just going to kill you more and more." He said to just let it die. And I did.

Backstreets: *If you felt the story was told so wrongly why didn't you attempt to tell your side back then and clear your name? Did you ever consider calling a press conference to answer some of these charges?*

Appel: Well, maybe I was too stupid to call a press conference. That might have been a good idea. I didn't think of it. Until now.

What I thought I would do is maybe do my own book and explain it. Then I found it very difficult to get a book deal because nobody wanted to hear that side of the story. It wasn't until *New Musical Express* ran that big story that David McGee wrote that Bruce's image got the first hint that there may be trouble in paradise, that all that glitters may not be gold. Then that was followed by the *Esquire* article. In fact, I told Jon Landau about the *Esquire* story. He had no idea that it was being written. I told him that a guy had interviewed me for a magazine article and I just wanted Jon to know that I hadn't said anything that would damage my present relationship with either him or Bruce. He said "What are you talking about?" And I said the *Esquire* article. He said "What *Esquire* article?" And it was coming out in two days. Jon is a well informed guy, and a very professional guy and he's not at all sloppy in the way that he operates and he's a cautious fellow. How he didn't know this absolutely flabbergasted me. I don't know how he missed that one--he must have been very preoccupied.

Backstreets: *I assume from your comments you read both the* NME *article and the* Esquire *piece. What do you think about the allegations those articles made?*

Appel: I did. Well, I don't know about the Mike Batlin thing. It's tough to take money from Bruce and then spend it and then come back and say "You owe me more money than this." What he should have done is ask for more money to start with. So Mike Batlin came back and hit Bruce with a curve ball. And Bruce is a funny guy. You hit him with a curve ball and it doesn't matter what it cost him. Batlin's attorneys are costing him a fortune I bet. He certainly doesn't have the money to finance what is going on here. But Peter Parcher and company, Bruce's attorneys, that's an expensive bunch of guys to hang out with. This is costing Bruce Springsteen an awful lot of money. So Bruce must feel that Mike and Doug burned him and screwed him in some way for him to be that adamant and for him to spend this much money and time. Jon's a smart guy. He could have said a thousand times "settle this thing, give them 'x' amount of dollars, it's not worth you spending time on this, if you're thinking about it, you're not writing songs, why don't we just pay it and they're out of our lives." But Bruce apparently was miffed over this and he wasn't just going to pay it off.

The *Esquire* article? What aspects of the *Esquire* article in particular would you like me to address?

Backstreets: *I guess the article's main contention is that the Bruce Springsteen myth is created. That Bruce is not what he is made out to be or what he seems and that he doesn't care what goes on in his name. I guess the conclusion--and this is not to say that I personally believe in the article--is that Springsteen is a bad Boss. The article describes how Landau courted critics. The article implies that Bruce doesn't care about his own employees. You've seen that relationship first hand so how would you describe it?*

Appel: I think that Jon Landau inviting the critics to listen to Bruce's tapes before they are released to the public is sort of like John Kennedy allowing the press to waltz into the Oval Office whenever they felt like it. He had this sort of great bridge of communication with the press and it endeared Kennedy to the press. The guys in the press are shrewd smart guys and they like guys that are clever. Birds of a feather. That statement didn't just arrive by accident.

Jon, being a critic himself, and certainly being able to converse with these guys, they found that to be endearing and they love it. And it was smart for Jon to do that. They certainly got an awful lot of mileage out of that if good press what was they were after, although Bruce had certainly gotten good press long before Jon starting playing early tapes for critics.

Bruce is the kind of guy who figures that any aspect of his organization is an extension of himself. So I don't think that Bruce is an uncaring or absentee boss. On the contrary. When anybody had a problem he would come to me and say "Hey, look this guy needs a hundred bucks for this or that." I can't imagine him being unconcerned. Things like that did get in his hair and rattle him and he'd want to work it out. He would be the kind of guy who would want to solve the problems. It did matter to him what people thought if for nothing more than that if you were all screwed up he couldn't do his thing. Bruce cared.

Backstreets: *When and where did you first meet Bruce Springsteen and what did you think about him at the time?*

Appel: What happened was that in November of 1971, a fellow by the name of Carl Virgil West, Jr., Tinker, brought him to me. Carl Virgil West and myself were involved whereby Carl did the sound for this group called Montana Flintlock, who were sort of a Crosby, Stills, Nash and Young kind of group. But I loved Crosby, Stills, Nash and Young and I was so young at the time I loved them.

Backstreets: *How old were you at the time?*

Appel: I was 26. Bruce was 21. Anyway, I was close to Tinker because he was the soundman and he helped produce this record. And when he came back to me he said "Jeez, I know you like guys who write all their own stuff. I've got a guy who writes all his own stuff. Are you willing to listen?" And I said okay, whatever. So he came by one day with Bruce. So he, me and Bruce, alone, went into a room with a piano. I sat down next to Bruce on the piano stool and Carl stood to the left and Bruce was facing the piano and he played two songs. I don't even know what in the hell they were. They were the worst two songs I ever heard in my life. The only thing memorable about one of the songs was that he was dancing with a girl who was deaf, dumb and blind. And there was reference to the fact that he was dancing to a silent orchestra. I thought it was kind of interesting and offbeat. But I said "First off, you want an album deal?" "Yes." "Well you can't get an album deal with two songs. You're going to have to have a lot more songs so that people feel you can fill up an album, number one. Number two, these songs lack total commercial appeal. There's just nothing here that anybody is going to get excited about. It's gonna flop." So he said "I'm going out to San Mateo to see my parents for the Christmas holidays and I'll get in touch with you after the Christmas holidays." I said "Great" and that was it: That was my first meeting with Bruce Springsteen.

Backstreets: *Where did all this take place?*

Appel: Right where my old office used to be with the Wes Farrell organization, right were Premier Talent is today. Three East 54th Street. I think the 14th floor.

When he called back, in February of 1972, I didn't even know it was him. The secretary kept saying "There's a guy by the name of Bruce Springsteen on the phone." I said "I don't know any Bruce Springsteen." She said "He knows you." I said "If I knew Bruce Springsteen, I'd get on the phone with him. I don't know the guy, I never heard of the guy." I'd totally forgotten about what happened in November. It was now four months later. It wasn't like he'd made some major impression on my life. Although I did hear a voice in my head which was a very unusual thing. That is the most peculiar thing that did happen. I sat there and even though the songs were as dull as hell, I heard a voice in my head that said "This kid's a superstar." And I'm not a guy that hears voices incidentally. I heard a voice that said that. I didn't say it. And it certainly wasn't my opinion. Because the minute the song ended I said "Listen if you want an album deal you don't have enough material." I went right to my conscious mind. But he sung both songs as though his life depended on it. He was so intense. In fact I even thought to myself "How can he be so intense? This is bullshit stuff he's singing about." So it was very unusual. But I forgot about everything anyway. And he went away.

When he mentioned Tinker's name to the secretary and she said "It's the guy that Tinker brought up" I said "Oh, yeah, that guy." And I said come on up. So he came up that night and my partner Jimmy Cretecos, and a guy that worked for us named Bob Spitz, were all there. There were four of us. And he came up and he played songs like "It's Hard to be a Saint in the City." I made him sing it twice because I wasn't sure I heard the lyrics right. And I even said as he was singing that song for the second time, as he was singing that song with those lyrics, I said "Why me Lord? I'm a guy with all this candy-assed pop commercial kind of records that I've been involved in all my life, like the Partridge Family. Why would I get a guy like this?" Even though I had started getting involved with metal music. I had produced Sir Lord Baltimore for Mercury which had sold over 200,000 units. I was doing this group Montana Flintlock. And now here's Bruce Springsteen. I had gotten involved with artists and they weren't all candy-assed acts. But, I still said "Why me?" I said the guy downstairs here is Albert Grossman, he lived right below me. Oddly enough, Bob Dylan was right below us. And I said "The guy downstairs should have this act. He's got acts like this." I thought it was very odd.

> "It's funny because at the time we were working on a lot of commercials. And Bruce would always be good natured about it and joke with us about them. He even did a demo for Beechnut Gum at the time. We had him playing harmonica."

After he had sung five or six songs, I said "I've never heard lyrics like this before. These are the most colorful, graphic, emotional lyrics. I don't know where they came from. I don't know how the Gods have touched you. You must have tapped into the muse somehow. You have access where the rest of us don't. Let's try to go forward." I was inundated. I said "You've got to get these little things on tape." I said "Just go to your little cassette player and get these things on tape and if you have lyrics, great, terrific, send them to us, and any new songs you have, good, then let us talk about how we're going to work together."

Okay, so he started coming back with song after song. He was so prolific at the time. We'd have breakfast meetings. And Bruce is not a morning person. He used to come up to New York to have breakfast with us at nine or nine thirty and we'd treat him to breakfast and he'd have songs to play for us. Then he'd go out and come back and we'd give him money and he'd come back and he'd have new ideas. It was the way you'd imagine it to be with young guys who were very excited about what they were doing. We thought we were doing great things. And we were young and not entirely knowledgeable about everything but we knew, somehow, that we were on the right track and that something good was going to happen out of all this. And of course, something did. Jeez, it was a month and a half, two months later.

It's funny because at the time we were working on a lot of commercials. And Bruce would always be good natured about it and joke with us about them. He even did a demo for Beechnut Gum at the time. We had him playing harmonica and he was good about it. He'd play along with us. But I don't think that ad ever ran because it was a little too weird for them.

Bruce would come up to our office at the time and act like he'd never seen anything like it before. "You've got a studio here, how great," he'd say. Everyone was so innocent and fresh scrubbed, just like it was supposed to be.

So that's how things got going. Then we started on planning to go to CBS Records and other places as soon as I could set up live auditions for him. I wasn't a Bill Graham-type in those days. Bill Graham could set up a live audition for any record label in the United States. Mike Appel had no such powers.

Backstreets: *Did you know at the time that Graham had already offered to sign Springsteen two years earlier when he was with his group Steel Mill?*

Appel: At that time I had no idea. That was all subsequent stuff that I found out later in depositions. I had no idea until four years later that any of that stuff came down.

Backstreets: *How did you get Bruce signed to Columbia and were there other offers?*

Appel: Well, we played for John Hammond and Hammond loved him. I remember after that audition we went out of there and Bruce literally skipped down the street off the curb. We were a storybook scene then. I turned to him and I said "I think we're on Columbia."

We did try to get other labels interested. I knew someone at Elektra and I called her up and asked her if she was interested. I gave her a tape. And A&M was also interested and I gave them a tape too. I still have the rejection letter they sent me. I talked to Jerry Moss about it years later and he had a good attitude about it. He said they have to worry more about the artists that they sign than the ones they pass on. But he did say "that passing was particularly painful."

Backstreets: *There was a major change in the direction of Bruce Springsteen's music around 1972 when he went from being a folk singer, with the material of his early solo demos, into an entirely different direction with the material that eventually appeared on* Greetings. *Springsteen himself, in early interviews, cited both Van Morrison and Dylan as major influences. What happened during that period that affected the development of Springsteen's writing?*

Appel: It was very funny since there were several influences that changed from the first album to the second album and from the second album to the third album. Van Morrison was something that Bruce himself liked and you get your "Kitty's Back" that reminds you of your "Moondance." When I was talking to Van Morrison, and I was considering managing him, the first thing he said was "A lot of my friends told me that Springsteen ripped me off." I said, "It's true that there's a great deal of similarity between at least one of his songs, and maybe many of his songs, and some of the best stuff you've ever done." But I said "Consider it a compliment." So he quieted down. He's an impossible guy--talk about an impossible guy.

One of the major events in Bruce's life was the lighting man. Marc Brickman lit a stage, and lit even a club stage, and somehow Springsteen became even more of an actor. Bruce Springsteen was thinking so much of the upcoming shows that he didn't really think of the records. He was thinking of what he was going to be doing

PETE KUHNS PHOTO

on Friday, Saturday and Sunday nights because he was going to be on a stage then. That was his primary commitment. That was his commitment to making money and that was his commitment to be facing those people that night. The Columbia record was going to happen whenever that got together. Marc Brickman was a very major influence on Bruce's life.

To some extent, he wrote what he felt like writing in those years. Then he started with "Born to Run," where he definitely made a concerted effort to write a Phil Spector record. No doubt about it. He asked me, "How did Phil do that? Do you know how Phil did it?" And I said "Yes, I did." I knew Jeff Barry and Jeff Barry told me and I told Springsteen. Bruce was extremely disappointed with me about something I didn't tell him, something I left out. He had asked me to tell him everything about how Phil made his records and I did but I left something out. Occasionally Phil would take the trap case of a drum kit, rather than the drums themselves, just the kit itself, and he'd whap that rather than the drums. That's what gave you the "Dum, dum, dum." You'll think that maybe it's a drum if you aren't paying too much attention. But he'll do that occasionally. When he found that out he died because he wanted the drums on "Born to Run" to be done on a trap case. I said "I didn't think it would work." Those are such simplistic figures that it's easy to do on a trap case but it wouldn't have worked. But he was like he hadn't done it perfectly, the way Phil would have done it.

Backstreets: *The trap case drums would have given "Born to Run" an entirely different feel, one that harkened back even more to old time rock 'n' roll radio.*

Appel: Exactly, it would have been nostalgia. Sha Na Na. That's a good point. He didn't understand that. I wish you could have been there to say that to him because it would have saved us a lot of hassle.

Backstreets: *Of all the material you were involved with, what are you most proud of? What speaks the best of the Bruce Springsteen/Mike Appel relationship when it worked?*

Appel: Lyrically, the first album. Production wise, the third album. But I'd have to say the third album overall because finally there was that blend of lyrics, and melody, and music, and production, and pomposity, and then the macrocosm and the microcosm, and the emotion of the "Born to Run," "Thunder Road" and "Jungleland," and down to the little "Meeting Across the River." It was just a great album and a blessed event for being able to do those kinds of things all on the same record.

Backstreets: *How did the title and concept for the album come together?*

Appel: We sat on that couch right there and he said "What do I call the record?" And I said "It would seem to me you call the record 'Born to Run.'" So he said "Yeah, but isn't 'Jungleland' a good title?" And I said "Yeah, 'Jungleland' is a good title, I like 'Jungleland' too. It's a possibility we can call the record 'Jungleland.'" And then I think we talked about "Thunder Road" and we might even have talked about "Backstreets." And we kept talking and talking and I said to him," I don't know man. It just seems to come back to this." And he looked at me and he said "'Born, (hits the table) to, Run' is it, man." And that was it. And that's just what he did. He said it just like that too.

Backstreets: *What prompted the switch from the acoustic John Hammond demos, where Bruce was a solo folk artist, to the rock 'n' roll created by the E Street Band?*

Appel: Really it was Bruce and Clive Davis, then head of CBS. Myself and John Hammond believed that the lyrics were so wonderful that Bruce could stand on stage and scrub an acoustic guitar and just blab away and he'd be the biggest star in the world. In my naivety, that's what I thought was the case. So did Hammond. Bruce said "Mike, I really should have a band." I said "You think so? It's going to get in the way of those lyrics. Where are they going to play? There's no spots. You've got so many words there's no spots for anyone to play." He said "Yeah, but I really think the band is something we should deal with. I'll get the band together and why don't you just come down and see them and see what you think?" I said "Fine, why don't you do one of your acoustic ones with the band?" And I did. I went down. Miami Steve was there, Clarence Clemons, Garry Tallent, Danny Federici, Vini Lopez. Okay, they play "Hard to be a Saint in the City," "Does this Bus Stop" and I was offended. I said "Jeez, that's not adding anything fantastic. It's not like there was room for any riffs." So I said "They're not adding anything here really." Then Clive got on the phone and said "I hear you're having your differences, you, Hammond and Springsteen, about whether it should be acoustic or whether it should be with a band. I firmly believe it should be with a band. We're not going to get radio play without it and it's going to lose its commercial appeal." As if it were so commercial when we were using the band anyway? What purists we were. So begrudgingly I went to Hammond and said "I've been outvoted. My own partner Jimmy doesn't give a shit about the acoustic stuff. Clive tells me to forget it. Bruce told me to forget it. I can't go any further. If you want to hang in there John, you're by yourself." So he caved in and that was how Bruce became the band act.

Backstreets: *Even with the band what stands out about the first album is the lyrics. Some critics argued, however, that there were way too many lyrics on the album, that it was overkill. When you were putting it together did anyone stop and say "Are there maybe a few too many words in these songs?"*

Appel: There's no question about it. We did get that. I said to Bruce, "What are you trying to do? I just love all these lyrics. They're fantastic. I've never heard lyrics like this before which means we're doing something that's unique and different and wonderful and I don't mind having my name next to that." But other people said "Jesus, God Almighty. Just endless stream of consciousness lyrics." Well I said "There's more than that. And I like it anyway." I said "This is where we are right now, this is it for us. We're not capable of doing 'Born to Run' at this date, not on your life." Not on your life.

Backstreets: *When the first two singles were released from* Greetings, *"Blinded by the Light" and "Spirit in the Night" they bombed in the record store. So few copies ended up selling in stores that the ones that exist today are valuable collector's items. There are lots of copies of the promos but almost no copies of the stock 45s in existence. You must have been disappointed about the poor performance of the first singles.*

"Bruce Springsteen's salary after 'Born to Run' was platinum and he was on the cover of Time and Newsweek was $350 a week. That's a fact of life. Success hadn't caught up with anybody yet. It was never a big bucks situation until the settlement."

Appel: We were terribly disappointed by the sales for "Blinded by the Light." We thought it was going to do much more than it did.

Backstreets: *Do you have any idea how many copies sold?*

Appel: To say "none" would be an exaggeration. We were terribly disappointed. I think it still did slightly better than "Spirit in the Night" though. "Spirit in the Night" escaped. No one knew what that was. "Rosalita" was another one. I don't even know if I saw the single myself.

Backstreets: *"Rosalita" was never issued in the US as a single.*

Appel: Really? I'm pretty sure there was one. It was supposed to be the single. That was a time when CBS and I were really at odds so it might have been they said "We're putting the single out Mike" and I never saw it. I had so many hassles on the album and when I called up the promotion men nobody would pick up the phone. There was nothing we could do. Then they said they were going to drop the artist. Forget it. That was a very difficult time.

Backstreets: *My argument has always been that if "Rosalita" had been released as a single and promoted on the relatively new format of FM, it could have helped to establish Bruce earlier. It did well without much of a push so I imagine a little promotion would have helped it tremendously.*

Appel: It might have. It might have happened earlier.

Backstreets: *After the release of the second album and the poor sales figures on that didn't you literally have to beg on your knees to convince CBS not to drop Bruce?*

Appel: I did. I made some kind of interim arrangement that if the record didn't sell "X" amount of copies or something like that, they could get rid of me. Between the second and the third record we needed some kind of advance to keep us going. They could apply it to our account, which they did. At the point that *Born to Run* came out, the *Wild and the Innocent* had only sold 182,000 units. So it was a reasonable seller. And *Greetings* was around a 100,000. We had built that up from touring ourselves. We had created a little base for *Born to Run* to rest upon.

If we would have been dropped by CBS at the time, which they sort of considered after the second record, we would have gone with either Warners or A&M. At that point Hammond wasn't so big in CBS anymore and Clive Davis had left and there was nobody there who liked us.

We were just stone broke at the time. We were trying to record so we couldn't do many dates and we needed money desperately. So I had to go see a guy at CBS and literally beg him to loan us $10,000. And they wouldn't do it. So I had to keep bugging and bugging him. I'm not saying he wasn't the sort of guy you'd want running your corporate--since he made every decision based on the corporate bottom line--but we really needed it and they knew we were going to deliver a big record. So I called and called him and finally he gave it to us. I think it was more to get me off his back than any other reason.

Things changed when they finally decided that Bruce was their baby. When they decided that--good night. Because we had the goods. We had a seasoned performer who could go out there and kick ass and had already done it in a lot of places. It was a known quantity and there as a readymade market there for this record.

But with that promotion we knew that when the "Born to Run" single came off that album, people were going to ask "What else is on this album?" It created this impact that previously was impossible for us to get to. At this point all things built up to that point and it all came together.

We had the goods. They had the bucks and the clout and the power and the *will* to do it. And they did it.

Backstreets: *And Bruce did it to by writing his first song that screamed out to be a single.*

Appel: That's right. "Born to Run" went to number 19 on the charts. I always thought it wasn't going to be anything because he asked me "You think this is like one of those Beach Boy hits?" I said "Are you kidding? Those have real poppy melodies those things. This isn't like that. You all of sudden go into minor modes here. Forget it. It's a miracle if this thing makes it as a hit." I never thought "Born to Run" was going to have anything, was going to do anything.

Backstreets: *In retrospect, it seems strange that the song didn't go higher on the charts. Its impact has grown so much in the passing years that many people don't realize it didn't even make the top ten.*

Appel: It's become a classic but it's not a commercial hit in my mind to this day. What it is, is a great artistic hit. It was a great work of art, that little record. And a great deal of effort and smarts and craft went into that record. That record has taken its place in the pantheon of great records in all the polls. Andrew Loog Oldham called me, he was the producer and manager of the Rolling Stones, to say "I wanted to let you know that 'Born to Run' is the greatest record of all time. I never heard a greater record in my life." I said "I don't know what to tell you since '19th Nervous Breakdown' is one of my favorites." It was very complimentary to get a call from one of your peers telling you that.

Backstreets: *Well if it means anything we recently did a poll of Backstreets subscribers and* Born to Run *won as the favorite album of all time.* Darkness *was second.*

Appel: Jeez. *Darkness* was second? That surprises me.

Backstreets: *Looking back at the* Born to Run *album what would you do differently in retrospect? I know you've said before that the tension between you and Jon Landau was extreme.*

Appel: Well, Jon Landau wasn't an impediment to making the record. Not really, because I won my way on things. When he and Bruce would say "Here's 'Lonely Night in the Park.' And 'Linda, Let Me be the One.'" They came in and they thought that was going to be a commercial song. And I won my way. I said "These are such dogs and the lyrics are so bad." I said just go away. I said these songs aren't staying on the record--over my dead body. I told him this stuff was "shit." And nobody today would talk to him like that. Oh, no, they sure wouldn't.

Backstreets: *Let's go through album by album and talk about how each record came together. Were there ever any other titles suggested for* Greetings*?*

Appel: Well the cover of the first album was his idea. He walks in one day with the postcard and says "Wouldn't this be great?" And I said sure. So we took it over to John Berg, the art director at CBS, and they loved the idea. I don't think we ever thought about calling it anything different.

Backstreets: *Supposedly there are acetates of the album that include "Visitation at Fort Horn" and leave off "Saint in the City." Can you shed any light on this?*

Appel: Bruce wanted "Visitation at Fort Horn" on the record but we thought it was too folky. And "Saint in the City" was so great. I had to convince him of that one. I had to throw a fit to get him to go with that.

I remember the first time I heard "Visitation at Fort Horn" I was sitting in Max's Kansas City and Bruce decided to do it that night. He used Clarence, Vini and Garry as these Sons of the Pioneers-type singers. I was with this guy from Epic and after the song he turned to me and said "I just don't believe this guy. This is the greatest thing I've ever seen."

Backstreets: *It's unclear what songs were considered for the second record but never used. Can you reveal what material was recorded but not released? Was "The Fever" ever close to making it on the record?*

Appel: I don't know. It was like he'd write a slew of songs. We didn't take that one that seriously as it was just one more that we did a demo of. We'd done a lot of demos over the years that didn't turn into master records. It seemed that Bruce Springsteen never did too many casual things. He never took a relaxed approach to music. He would find some cute little riff or something and he'd end up thinking it wasn't important enough to put on the album. Even though you can say "Rosalita" is a good time song, and it is, those were rare moments. He was more serious than that. It's his nature to be more serious. I could have used more playfulness all over but he's the one. He managed to get enough of it in there to not get me aggravated.

Backstreets: *How about the title to the second record? What's the story behind that?*

Appel: Well, he called me up on the phone one day and said he thought he had the record's name. And he said "The Wild...the Innocent...and the E Street Shuffle." He said it just like that. And I said it sounds like something with Brando and the fugitive. I said "That's it for me."

Backstreets: *Were any other titles considered?*

Appel: We might have thought about calling it "The E Street Shuffle." I don't know. We might have considered that but once he came up with the title that was it.

Backstreets: *The genesis of* Born to Run *was much more complicated. You've showed me before the cover photo with the grease pencil marks on it showing how the album was to fold. Can you explain how that came about?*

Appel: I had to fight to get *Born to Run* to be a fold out because it's much more expensive to make a record that way. I met with John Berg and he said they

weren't doing fold outs anymore. But when I showed him the pictures he said this one would be great for the cover. We thought about putting the whole picture on the front of the record but I wasn't so sure we wanted Clarence on there. So finally this picture just fell down on the page and it looked perfect there with Bruce on the front and Berg flipped over the idea.

Backstreets: *You've told me before that "10th Avenue" represented one of the hardest songs on the album to record.*

Appel: That was in interesting one. I think when he first wrote it, he called it something like "The Big Fix" or "Scooter and the Big Man," something else entirely different. But when we went to record it we never could get the right horns. We needed a Steve Cropper guitar solo and we needed those Stax/Volt kind of horns and we never got them. Bruce and Roy had decided to write the horn section and they went down to the beach to do but when they came back it just didn't work. And the Brecker brothers were already there and they were waiting around for us to come up with something.

So then Miami Steve stepped in and took care of everything. He gave the record order. They needed direction and he gave it to them. There was finally a way out. It might have not been the best way but it was a way out. He didn't bring in tasteful riffs--or at least what in my mind were tasteful riffs--but he got them done.

What bothered me were times like when Bruce came to my office and we worked out the solo on his guitar. I said "Let's not do a solo on 'Backstreets' like whatever comes off your head because it never comes out good. Let's create a solo that everybody can play." So then we started and we put a tape on and in the office we started to play. So he was working and working it. And finally--I'm real good with guitar players since I'm a guitar player myself--we worked it out. We got it done.

Then when I heard the solo on "Prove It All Night" I thought I died. I said to myself "What a piece of shit!" I said "What a terrible song." For the love of God I'll never know why they do certain things. Like the stuff Bruce or Miami does on guitar is very questionable. Those guys are not naturally creative guitar players where they come up with great licks. Roy Bittan is more of a lick guy who comes up with very palatable and commercial riffs on keyboards that really made the difference on a lot of Bruce's records. That's why I worked hard with him on the "Backstreets" solo and it came out very well.

Backstreets: *Some critics argue that Bittan was the most important element of the band in the late '70s.*

Appel: Well I can't say that's entirely true because remember you've got Bruce Springsteen there. He's the one with the lyrics and who has this tremendous voice and that kind of emotionalism on record. Bruce was a major part of the mix. But I always said you leave Roy Bittan and you leave Davey Sancious by themselves and you'll never hear from them until the end of time. But if you put them into a controlled environment it limits their ability to go on and on--to run at the mouth like I'm doing here. It focuses them on one area and that's when you get the best out of great musicians.

Backstreets: *Let me throw out a few names of some of the important figures and why don't you throw out some comments off the top of your head.*

Appel: They were a raggedy bunch of guys overall. You're not dealing with what I call professional or studio musicians.

Backstreets: *Clarence Clemons?*

Appel: Clarence was a great "feel" guy. He's a guy that would come up with solos that fell well in a certain range. His sax parts on "Jungleland" are very unique and different but Bruce sung them to him, and I watched him do it, every note of that solo. So therefore it wasn't created by Clarence, it was created by Bruce. Now, Clarence was a guy who you could not focus on at a session. In other words what I would do is I'd make the guys do several takes even though I had the tape already, I'd make believe we were doing another take. And I'd go right over what we had and they'd believe they were doing another take. And I'd be running Clarence again. Because if you took Clarence and ran a solo on him and made all the other band members leave the room, forget it. Dry reeds, squeaky notes all over the place. Forget it. I tried it a few times and I realized we were going nowhere. I realized we can't do that with Clarence. We had to make it seem like it was a party. That was how you got the best with Clarence.

Backstreets: *Danny Federici?*

Appel: Danny Federici was a flawless performer. He never dropped a note as far as I can remember. Not an extremely creative guy but he was like, he served a utilitarian purpose. You know accordion, Hammond B3 organ. He was okay for those years. He could do anything that he was told to do and he could repeat it forever. So he served a utilitarian purpose.

Garry Tallent. Not a great soulful bass player but the right kind of bass player for this raggedy set of musicians. And he was a very obedient low key kind of guy with never a problem. It was the same with Danny Federici and even the same with Clarence, though Clarence used to get in fights with Vini because Vini was a volatile character. Vini would provoke the other band members into fights.

Vini Lopez. A raggedy little drummer. Time wise he would vary. He certainly couldn't do certain basics. He couldn't do a press roll. We were trying to do a press roll on "Wild Billy's Circus Story" and we couldn't get a press roll out of him. He said "Man, that's it, that's it." And Bruce was sitting right next to me and I said "Man, that's not it. You know what a press roll is? It's buzz, buzz, buzz. It's simple. You've heard it a hundred times, I've heard it a hundred times, it's simple." So Bruce says "Ho, I think we got to do it another day." And Vini got up and just stormed out of the studio. We spent like an hour with Vini trying to do this. And he kept saying "I did it, I did it." And I kept saying "You *didn't* do it." So we got another drummer to come in there and do it in exactly five minutes flat. It was the simplest thing in the world. He did it and said "Is that it?" We said, thanks, bye. It was that quick. There was definitely another drummer who did that though I don't know if it's credited.

Backstreets: *How do you rate Max as a drummer?*

Appel: Max is a wonderful guy. He's a very sensitive person. He's a non-frilly kind of guy. He's as solid as a rock. He can do the fills. He's perfect for Bruce because he's sort of the fulcrum, the shoulders for these songs to be laid upon. Let Bruce be the wild cat. We don't need Carl Palmer here, just straight solid drums. And that's what Max was for.

PETE KUHNS PHOTO

Roy Bittan was not what you'd call a creative musician like Davey Sancious. Davey Sancious was a real artist. He'll come up with great original things. I'm not saying Roy can't come up with an original riff because that riff in "Dancing in the Dark" is an original kind of riff. But he's not as a creative as he might be. He's a flawless performer. And he comes up with exactly what you seem to need. But Davey Sancious will supply you with a piece of artwork. You see him and you say that's what art is all about. That guy is a real artist. Left to his own devices? Forget it, can't stand him. It's just loads of jazzy and all. I don't know what it is. He came to me lots of times with his tapes and I told him "What am I going to do with this?"

Backstreets: *How did Boom Carter rate in your opinion as a drummer?*

Appel: Boom was just straight solid. He was in for a very short period of time. He didn't give you any lip. And when Davey wanted to go, Boom wanted to go with him and that was fine with Bruce. Bruce was never the kind to keep people back if they wanted to go.

Backstreets: *Suki Lahav?*

Appel: Suki was not a virtuoso on the violin but she was kind of pretty and Bruce liked her presence on stage and so did I. There was this female presence on stage with these ruffians. It was a wonderful blend, it was a wonderful mix. It wasn't predictable stuff. It was like a product of the late '60s, it was an evolving product. And for people who saw those shows back then, they saw a very special event. A good mixture of elements. It was drama. I would get chills watching Bruce Springsteen die at the end of "Jungleland." I don't know how many times I watched that but it would always give me chills. I'd say "Jesus, this guy takes himself real seriously." It lends credibility to everything he's been doing all night long. He demonstrates to you physically that this is important. To me this is very special. And when I see him do a "Tunnel of Love" tour or a "Born in the USA" tour it doesn't have that drama. It can't by the nature of the beast. The songs lyrically aren't that important. I guess if you don't have all that there, why demonstrate it.

(Part two continues next issue with Appel covering Elvis and Bruce, his current friendship with Springsteen, the infamous tent tour idea, Bruce's movie career that never happened, and much, much more.)

The Phantom

For the first time in 20 years Danny Federici speaks. . .

BY ROBERT SANTELLI

They call him the Phantom — with good reason. Shy and introspective, quiet and reserved, keyboard player Danny Federici has been, without a doubt, the mystery man of the E Street Band. Although he's logged more time with Bruce Springsteen than any other musician, Federici is the least known and the least public of all the band members.

Incredibly, Danny Federici has never done a serious, full-length interview with anyone — until now. Recently, he sat down with *Backstreets* contributing editor Robert Santelli at his Jersey Shore home and reflected on his long association with Springsteen and the E Street Band, his views on stardom and rock 'n' roll, his personal struggles, his musical roots, and his future goals as a musician.

Always candid and honest, Federici left no question unanswered, and during the course of the conversation, revealed himself to be a man with remarkable insight. Danny Federici is the Phantom no more. Here's why:

BACKSTREETS: *For years you've shunned interviews and avoided the press. You were in one of the biggest rock bands in the world and yet you led a life that was decidedly anti-celebrity. Why?*

DANNY FEDERICI: In the early days I thought that all that was required of me was to do a good job onstage. As things started to progress, the scene got to be a real clique, with a party-like environment backstage. I didn't go in for that kind of thing. As soon as I got done working, I'd go back to the hotel — for whatever reason. You see, Bruce has himself an organization that is there to protect his situation. I think that when I really wanted, and was willing, to break out and say some things, the opportunity wasn't brought to my attention. So, even though I would have talked sooner, I didn't know I could have. It was a very strange situation.

You've been in a band with Bruce for more than two decades — that's nearly one-half of your life. When you look back, what impressions come to your mind first?

It was a funny thing. The E Street Band was someone and no one at the same time. To a certain extent, I liked that very much. I mean, if I wanted to, I could go to the hardware store and not be bothered by people. But, at the same time, I always thought I could have been a little bit more famous than I ended up.

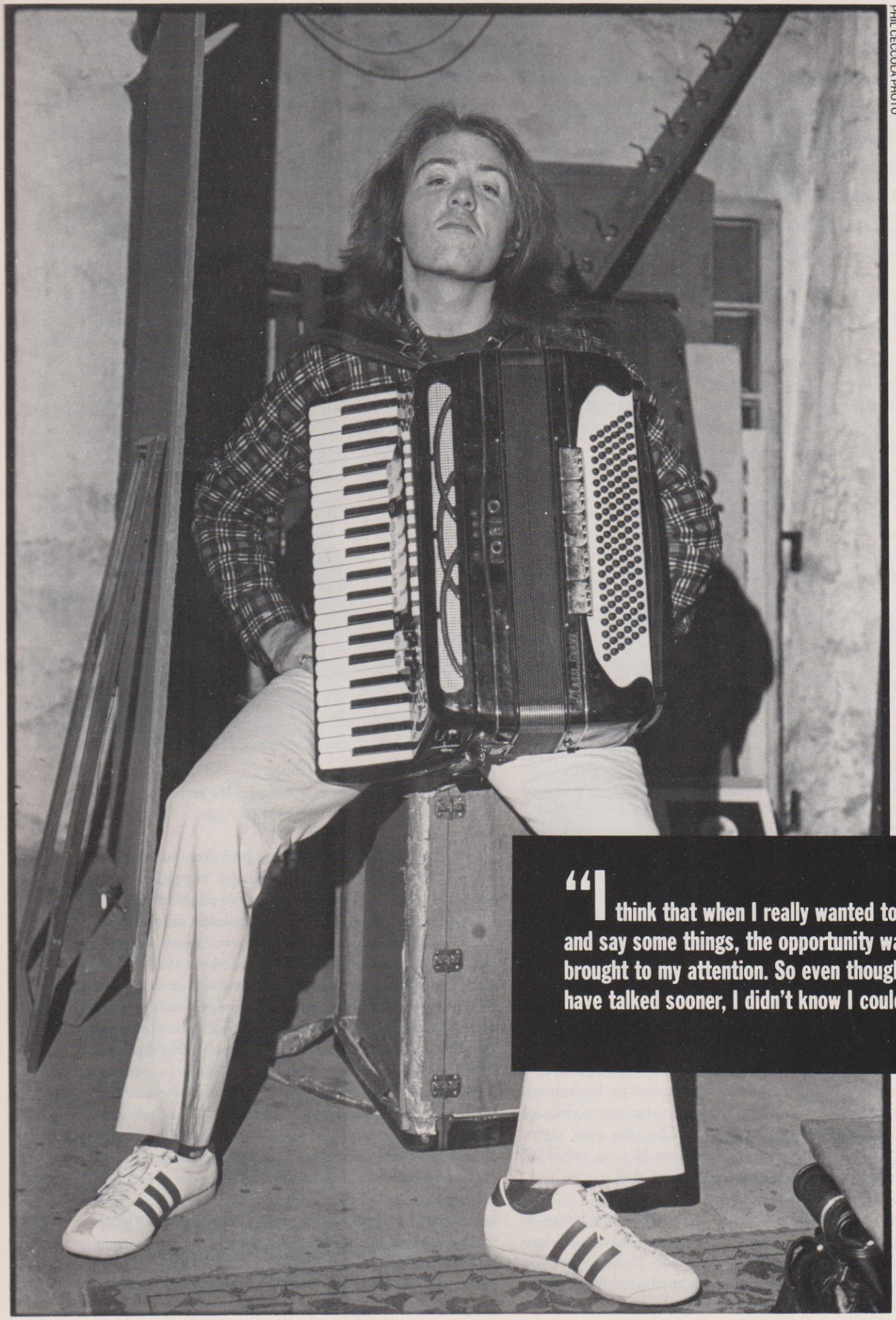
I toured with Dave Edmunds recently. What surprised me was that I had to deal with my ego. I hadn't had to do that in a long time. In the early years I had a situation once where I thought I was bigger than I really was. But that was a long time ago. When I went out with Edmunds, our names were used, Max and I, and I figured that would add some credibility to the shows. There were some people who came to the shows to see me and Max, but there weren't as many as I thought there would be.

It's been a year since Bruce told the E Street Band that he would be working with other musicians. Has that been difficult to deal with?

I had already gone through some tough years. I had a bad marriage. I got into drinking very heavily. I went to two rehab centers. I've been sober for seven years. In those days I don't think I would have been able to handle what went down. But today I can deal with it. If you know who you are, you can deal with it. I mean, I went from a situation which meant traveling around in jets, not listening to the news, not knowing what's going on in the world, to one in which I had to face who I was and determine certain things about my life and my future. It was a tremendous growing experience, I can tell you that. I have my wife to stand by me, and that helps. But I worried about that, too. There's no way to know if your partner is going to be your partner under certain circumstances. You just don't know until the relationship is tested.

How long have you been married to your current wife?

Three years. It doesn't sound like much, but it is a lot for me.



PHIL CECCOLA PHOTO

"I think that when I really wanted to break out and say some things, the opportunity wasn't brought to my attention. So even though I could have talked sooner, I didn't know I could have."

At the Main Point with his famous accordion in the early days.

"We stayed at Tinker's surfboard factory. He had like three or four bathrooms in the back and they were fairly large, so we slept in them in sleeping bags. It was one for all and all for one. It was a collection of togetherness."

Before Springsteen's rise to stardom, before the formation of the E Street Band, what were your goals as a musician? Did you always plan to build your life around rock 'n' roll?

I planned to go as high as I could go. And I did. That's why the E Street was a hard thing to leave behind. During my drinking binges over the years I must have quit the band three or four times. I was always talked back into it, which I'm grateful for. We started out as a band which turned into a super, giant corporate money-making machine. That's an amazing thing to go through as a musician.

When was the first time you met Bruce?

I met Bruce at the Upstage through Vini Lopez. I remember the big thing at the Upstage was that this guy was coming down to play and that you wouldn't believe how good he was. The situation at the Upstage was that things happened at three or four o'clock in the morning. After everybody got done playing gigs elsewhere, they'd come to the Upstage and jam. So I went down to hear this guy play. Well, he played and he was unbelievable. I had never seen anyone like him before, and I had been all around New Jersey playing in different bands and doing different gigs. Me and Vini began talking about putting a band together with this guy. Bruce was in the band Earth at the time. Basically, it was Vini's idea to start a band that included Bruce. At the time Bruce was incredibly energetic. He was writing an unbelievable amount of songs — five or ten a day. And they were epics. We did form a band with Bruce. It was called Child. We had one steady gig — at a place called Pandemonium on the Jersey Shore. I remember we played there the day the astronauts landed on the moon. One of the bartenders brought in a TV set. When the astronauts were getting ready to take their first steps on the moon, we were playing. The whole audience takes its eyes off the band and starts watching the TV. Well, Vini got upset and it cost us the gig. We played a 14 night stretch at the club, doing all original material, and that was that. We only had a couple of areas in which we could play. One was the Jersey Shore; the other was down in Richmond, Virginia. The most amazing thing was that one night, say a Friday, we'd do a 30 song set. Then the next night, Saturday, we'd do an entirely different 30 song set — all written that week. We rehearsed every day.

Was the band living together?

Some of us were. I lived in Bruce's family house in Freehold for awhile when I was 18 or 19. Eventually we moved out of there and moved in with Tinker West, the band's manager. We stayed at his surfboard factory. He had like three or four bathrooms in the back. They were fairly large, so we slept in them in sleeping bags. Vini had one bathroom, I had another. When things got a little better for us, we rented a house in Bradley Beach. Bruce had a room on the second floor. We all shared the rent. It was one for all and all for one. It was a collection of togetherness. It was a good time. About the only thing that was bad was the Clearwater incident.

The infamous rock 'n' roll riot in 1970. You were a central figure in that. Let's talk about it for a minute.

I haven't had as much press since that time. That was a crazy thing. Thanks to me, we were known as a rebel band. But I was proud of what happened.

What exactly did happen?

The police set the whole thing up. Tinker had booked us to play the Clearwater Swim Club in Atlantic Highlands. The place was packed. We played at one end of the Olympic size swimming pool. People were standing on all sides of the pool. The reason why we did this show was because Vini was in jail in Virginia. We had the drummer from a group called Mercy Flight playing with us that gig. Jeez, we sound like a hell of a band. Anyway, this gig was to raise money to get Vini out of jail. So halfway through the set, I saw the paddy wagons arrive. I saw the riot gear go on. I remember we were playing and the police pulled the plug. Well, a guy that was working for the band at the time was behind the stage trying to plug the P.A. back in so we could calm the crowd down. Three cops started clubbing him to the ground for trying to put that plug back in. It was unbelievable. I saw red and just tossed my amplifiers off the stage onto these cops. I never expected them to get up, but they did. They saw me, I saw them. Half the crowd was on the stage by that time. They started calling the cops pigs. I saw my friend and said we better go. So we got out of there. It was amazing how we got out of there. We went through the crowd, got out to Route 36 and hitched a ride. Someone picked us up in a van and we went and partied for a while.

But you were arrested?

After I turned myself in. They had three warrants out for my arrest. It was funny because after Clearwater, Steel Mill played a couple of gigs. We played Monmouth College and I remember there were cops on the roof of the gymnasium just waiting for me to show up. I was hiding in the back of a car until the show was ready to start. I was a fugitive. At the last second I got out of the car, into the building, onto the stage, and we start playing. I'll never forget that gig because we usually played for a while and then took a break. But during the set Bruce came up to me and said, "We're not taking a break; we'll play straight through. But in the middle of the last song I'm going to come up to you and tell you to get out of here." And I got away without being arrested. That was the second time I was able to do that. We had played a concert before that in which we did pretty much the same thing. But that couldn't go on forever. Sooner or later I had to turn myself in. It's funny because I look at that time in my life and it was definitely my crazy period. For six months it was really wild. There wasn't anything before that or anything after that, but for that six month period, it was really crazy.

Why was that?

I don't know. Maybe it was because when I was younger and living at home, I never really had a chance to rebel.

If I recall correctly, early on your mother was very supportive of your interest in rock 'n' roll and playing in a band.

For investment purposes. There was a lot of money spent on music lessons back then.

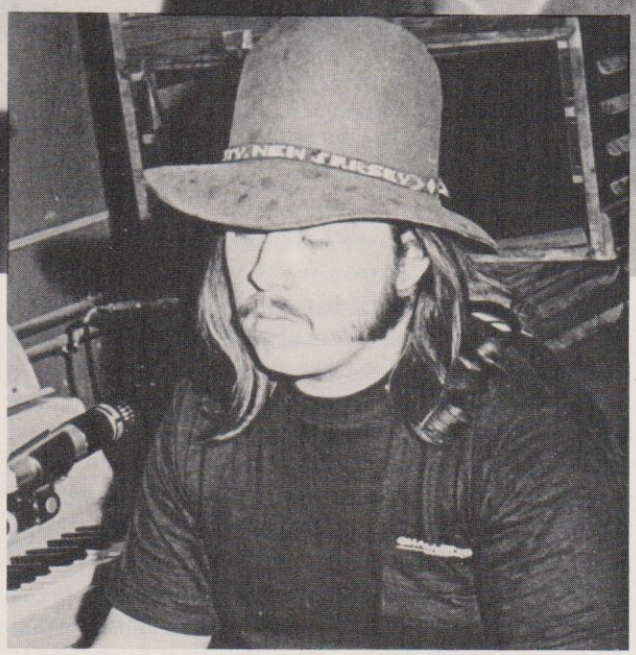
How did things change after the Clearwater incident?

Well, the band broke up. One day Bruce just said that things were too crazy and that the band was breaking up. A week later the band re-formed — without me. The police had arrested like 500 people during the Clearwater thing, and I was the only guy they prosecuted, or tried to prosecute.

Why was that?

Because I was in the band. It was perfect. Get the guy in the band.

"At the time Bruce was incredibly energetic. He was writing an unbelievable amount of songs — five or ten a day. And they were epics."



Top: With Bruce in a very early Child promo photo. Above: In Steel Mill still with his trademark "New Jersey" hat.

We're talking about Steel Mill. A lot of longtime Springsteen fans consider that his greatest pre-E Street band. What are your recollections concerning the band?

We were ahead of our time. It was a wild band. That kind of band came along later. I remember we opened for Grand Funk Railroad once, and the audience didn't want to even hear them after we were done. That was when Grand Funk was a really big band. We did some really cool things with that band. Once we played atop a parking garage in Richmond, Virginia. Bruce had this song called "The Wind and the Rain." It was a windy night and overcast and it was just perfect.

At the Main Point, 1974. Notice the strange early promo t-shirt.

How do you account for the band's popularity in Richmond, of all places?

I don't know how that happened. But our popularity down there helped us survive back then. It was very tough in those days because we didn't play any cover material. We did 100% original material. We couldn't play any of the clubs in Asbury Park because, at the time, bands playing there had to play Top 40 stuff.

You had few gigs and little money, yet you, for one, hung on with Bruce. Why? What was it that gave you hope that someday things might be better?

I just always felt that there was something truly special about Bruce. He had a drive and a determination that was so strong that I believed in what he believed in. He didn't preach or anything; it was just his strength from day to day. I didn't care if I made any money. Sometimes I look back and think it was money that spoiled the whole thing.

One of the more interesting pre-Springsteen bands you were in was the Downtown Tangiers Rockin' Rhythm 'n' Blues Band with Billy Chinnock, Garry Tallent, and Vini Lopez.

We also had a lead singer by the name of Wendell John who was a Yale graduate and was very politically active. Once, he and Billy wrote some articles or some lyrics and said some things onstage that really upset some people. Once we played in Constitution Hall for some Daughters of the American Revolution event. Wendell decided to get into this political thing onstage. Well, we never finished the gig. They just asked us to leave. We had a similar incident in Buffalo, New York. Billy is a cartoonist; well, while up there, Wendell wrote an article called "City of Pigs" and Billy drew a cartoon of this big pig holding black people in one arm and hippies in the other. We got thrown out of Buffalo. They literally showed us the way to the city border after that.

Those must have been some pretty exciting days as were, I'm sure, the early days of the E Street Band, when all of you would get from gig to gig in an old van and station wagon and when the camaraderie was especially strong.

That's true, but one of the things I always regretted about those days was what would happen when someone new came into the band. The original guys had logged so many miles and then David Sancious and Boom Carter came into the band. At the time we were enjoying the chance to fly from the East Coast to California. But these

"I planned to go as high as I could. And I did. That's why the E Street Band was a hard thing to leave behind. . . . We started out as a band which turned into a super, giant corporate money-making machine."

PHIL CECCOLA PHOTO

guys never had to make that trip by car. They hadn't paid their dues; they hadn't put in the miles that we had. I think I was always a little bit upset by that. (laughs)

When Sancious and Carter left to form their jazz-rock fusion band, Tone, Max and Roy then joined the band.

Yeah, in fact there was something that I never told Roy about his audition.

What was that?

We had gone through a lot of auditions at the time. It was really up to me and who worked well with me, since I was the only keyboard player in the band at the time. I always thought that if I ever needed to, I would tell Roy that.

Bruce left it up to you as to who would be the second keyboard player in the band after Sancious departed?

Yeah, pretty much. After each audition, Bruce would come up to me and say, "Well, what'd you think of this guy?" and "What about that guy?" We had great guys audition, technically speaking, but they had no feel. There was one guy who was one of the best pianists I ever heard, but he didn't get the job because he had no feel. He called me months later. He wanted to come to my house and have me teach him how to play. I was astonished. I mean, this guy went to Juilliard and he wants me to teach him how to play. He didn't have what I had, and I didn't have what he had. He never did get it. But Roy, when he played, he felt real good. I still think Roy's a great pianist.

You were the only keyboard player in the band until Sancious joined the band. Did his presence in the band bother you? What was your relationship with Davey like?

I never really had a good relationship with Davey. I remember when Davey was playing with Billy Chinnock in the early days. I thought he was a terrible piano player back then. He disappeared from the scene for a few years and then he came back as this unbelievable piano player. He must have never left his house; he must have practiced all the time. Davey was the kind of guy who would always tell me how to play. He'd get up and come over to me and say, "You shouldn't play that, you should play this." That really disturbed me. So we didn't have a good rapport.

What about Roy? Was your relationship better with Roy?

We're like brothers, the whole band is like that. But we don't necessarily have to like each other all the time. If one of us got in trouble, I'm sure we'd all be there for him.

Musically speaking, how much of a say did you and Roy have in creating the parts you played in the studio?

Bruce had a lot to do with the parts we played. He heard a lot of riffs in his head. If anything, we'd probably play too busy, and then Bruce would say, "No, no, no. Simplify it." Bruce got more defined as to what he wanted as the years went on. He knew exactly what he wanted. When Bruce had Mike Appel as a manager, he wanted to treat the band as a separate entity. He wanted to do other things with the band as well as with Bruce. Needless to say, he wasn't around too long.

As a young keyboards player, who were your main influences?

As an accordion player I really looked up to Weird Al's father, Frankie Yankcovich. I was really into classical accordion as a kid. My mother was Polish and my father was Italian, so there was a big emphasis on the accordion. When I got into keyboards I really liked Jimmy Smith a lot. I always wanted a Hammond B-3. As a matter of fact, the first B-3 I ever owned Bruce and I pulled out of a cellar in Trenton. It was for the Pandemonium gig. But I really liked that contemporary jazz organ thing. I really like contemporary jazz today, too. It was strange because as a kid I was a Beatles kind of guy. I wasn't into the Rolling Stones. The Animals were great too. I always wanted a Vox Continental organ, but my mother bought me a Farfisa. When I wanted a mini-bike, I got a go-kart. (laughs)

"The E Street Band was someone and no one at the same time. I mean I could go to the hardware store and not be bothered by people. But I always thought I could have been a little bit more famous than I ended up."

Do you have any brothers or sisters?

No. I was an only child. I was adopted. I'm actually Irish. It came in handy for drinking. (laughs)

So many of these things I didn't know about you.

Yeah, you know, during the last couple of tours with Bruce and the band, I really wanted to get out there and talk about these things. I thought the time was right. It was funny because I'd meet journalists and they'd say, "You know, we tried to interview you guys." It just never happened.

The image that most of your fans have of you is that you're quite a private guy, one who is introverted and not interested in talking about things. What you seem to be saying is that this particular image might not be all that accurate.

Introverted. That's an interesting word. I think I'm a hell of a guy, to tell you the truth. A lot of people don't know that. I don't know what happened to me early on, but I found out that it was easier to stay away from people and situations. It seemed like a lot of people wanted things from me. It's a weird thing, but the littlest guy in the local hardware store would never ask me for a ticket to a show, he would never take advantage of his friendship for me, and now, when I go in his store, he'll charge me a nickel for a bolt or something because I'm not in the band anymore. It's a weird thing. Just when you think you can let some stuff out to somebody, something happens. I guess I'm just not a good judge of character. I always thought I was. But then I found out later I wasn't. It is real hard for me to open up to people. I have some character defects. I also drank a lot and kept it to myself.

Was drinking a way to not deal with some of these "defects" as you call them?

Sure. I had a lot of things going on in my life. I was in this big band. I had a son who I had custody of, but who my folks were taking care of. Everytime I saw him, it was like, "When are you going to take me home?" I remember saying to myself a lot, "Nothing bothers me. I'm as

hard as a rock." Today, things are different. I'm probably more easy to talk to than ever before because I held it all in for so long. When the band was together, I'd meet people and they'd always tell me that they couldn't get over how "human" I was. (laughs) They couldn't believe I was this guy who played the organ in the E Street Band. I think I'm a more likeable guy today than I was yesterday.

Earlier on in this conversation you mentioned how you quit the band more than once. Why?

It was always some kind of management thing or junk that was going down, or someone not listening to me when I needed them to, or being jealous over one person or another. I was always very sensitive. There was one incident at Bruce's house in Holmdel that had to do with a certain song. I thought the part should have been an organ part and Roy started playing it. Bruce let it go on. I pulled Bruce aside and said, "What are you doing?" Now it seems petty, but back then, it wasn't. It was part of my character. I think the key to most any kind of success is being able to endure. I don't think I ever thought about quitting and really meant it.

And each time this happened, it was Bruce who pulled you back into the fold?

No matter what happened or what has gone down, Bruce has stuck by me through thick and thin. He never said a word to anyone about my problems. Once, when he made me aware of my problem, I was so far down, I took up praying. I had curtains on my windows. I hid my cars in my backyard. I wouldn't answer the phone. It seemed as if I had only one friend at the time, and that I could buy down the street. At that time Bruce sent me an airline ticket to L.A. I got to L.A. and I stayed at a hotel by the airport. I partied at the bar. I never made it to his house. Bruce came looking for me. We had this long discussion all the way to Palm Springs. Two or three hours later, being the chemically addicted alcoholic that I had made myself into, my body started to go crazy without a drink. What started out as "So how's things?" "Oh, everything is fine" went to "Hey Bruce, I need a drink." Bruce was there for laughing and crying. He's a great guy, a special person.

It's been a year since Bruce and the band parted ways. In a way, I guess you're starting the second half of your career and your life. You haven't been wasting time. You've experimented with one new band, Stone Hill, which included Bon Jovi drummer Tico Torres and numerous local Jersey Shore musicians. Now you have another, World Without Walls, that includes your old friend, Billy Chinnock, as well as musicians and songwriters such as Bobby Berger from the local Shore music scene.

I've been busy. I'm trying to establish something so that I can continue to work and make music. I want to stay active. I feel that I've got a lot of music in me.

"Bruce has stuck by me through thick and thin. Once when he made me aware of my problem, I was so far down, I took up praying. It seemed as if I had only one friend at the time."

DEBRA L. ROTHENBERG PHOTO

Danny Federici in modern times.

Why didn't Stone Hill work out? It seemed like a pretty solid band last summer.

I never quite got the personnel right, but the group did get my feet wet. I also did the thing with Dave Edmunds. We did some gigs in the States and then in September went over to Japan and did some more gigs. That was really good for me. Actually, I wish it lasted a little longer because we finally learned how to play together.

What are your expectations for World Without Walls?

I try not to have expectations. I find that doesn't help any. I think this band has more potential than Stone Hill because the guys in the band — Chinnock, Tony Smith on drums, Jesse Rex Stemm on guitar, John Kay on bass, Bobby Berger on bass and vocals — are more my age. They're more mature. They've been around, so they're more professional.

Did you write when you were in the E Street Band?

No. It would have been a waste of time.

What prompted you to start now?

The time that I've spent alone in the past year kind of got me going. My biggest problem has always been lyrics. I've even been exercising my vocal chords to see what I sound like. It's like looking in the mirror. You wake up and you think you look good, but you really don't know.

Like packing up your own equipment. I noticed your truck and the U-Haul trailer outside. It's loaded with amps and keyboards and what not. . . just like the old days. How do you feel about that?

I'm pretty excitied, actually. I packed everything myself for this trip to Maine where World Without Walls had its debut. The only difference this time around is that I know my truck won't break down.

CLASSIFIEDS

PERSONALS

BACKSTREETS: CONGRATULATIONS ON TEN GREAT years. Here's to many more glory days! Sandy — Canton, MI.

BRUCE SPRINGSTEEN: HAPPY 41ST BIRTHDAY buddy! Hope it was your best ever. You're the neatest guy in the world Bruce. Wish I could be with you buddy, we'd have so much fun together and I'd make you laugh so hard. We could go fishing, to a ball game, the movies, play pinball machines. Being with you Bruce would be the best thing in the whole world. Bruce, you're the greatest and my best friend forever. I miss you so much buddy. Please call or write me soon. Love you always and forever. Mark A. Shmigalsky, 811 McCormick Ave., Connellsville, PA 15425. (412) 628-1544.

WELCOME SARA ROSE! HOPE YOU CAN "COME out tonight." Love T.C., Karen, and big brother Sam.

BRUCE: PLEASE PLAY HAWAII NEXT TOUR. HI Bobby T.! Apple pie Chris (formerly of Massachusetts, now of Maui). Joseph Curtis, I love you always. Auntie Chris.

CONGRATULATIONS BRUCE. ONE DAY YOU WILL set him up behind the wheel and say son take a good look around.

WELCOME TO THE WORLD, EVAN J. SPRINGSTEEN! May your life be long and happy, filled with all that is good. Your Mom and Dad are two very special people — through their words and music, much happiness in caring has been given. We wish you all a world of joy!

BRUCE. HOPE YOU HAD A HAPPY BIRTHDAY! Leigh, "I'm gonna get to that place where I really wanna go..." Love, always, your Bruce tramp, Randi.

BRUCE — YOU ARE THE REASON TO BELIEVE FOR so many of us. Thank you for everything. Forever friends — Greg Lausch.

"...AND JUST ONE KISS, SHE'D FILL THEM LONG summer nights, with her tenderness." Bridget, I love you. Steve.

TO THE LAST 10 YEARS AS WELL AS THE NEXT 10, long live Backstreets. To my wife Dale, baby we were born to run — together.

BR, IT WOULD NEVER WORK WITHOUT your help. Thanks. CRC & EF.

"SEPTEMBER 15, 1990...BROKEN DREAMS AND reason to believe. Theresa, you broke my heart! Look out NJ, here comes the one and only Soul Engines, come one and all to hear the magic! Hi Fin, Nuzzwa, Gino, Dege, Franky & brother Steve. Remember there's strength in believing. Welcome Evan James, and everyone please write. Darren James Scarpa, 88 Terhune Ave., Jersey City, NJ 07305-2010."

STEVE, THANKS FOR MAKING A TRAMP OUT OF ME 11/20/80. Neither the road nor the night have ever been the same. Love, Carrie.

SUE DRESCHER, WILL YOU MARRY ME? I LOVE you. Scott.

HAPPY BIRTHDAY TO KYLE WILLIAM...IN LAKE Placid, NY.

HEY JOHNNY 99. CONGRATULATIONS ON THE NEW baby and best wishes. Now let's get to the rock 'n' roll.

SUSIE KOBASHIGAWA, WHERE ARE YOU? BUTCH (600 Old Street Rd. D 210, Trevose, PA 19053). Let's do the Shore!

BERNARDO — ALWAYS REMEMBER YOU'VE GOT A girl that loves you and who wants to wear your ring. Your Jersey Girl.

CHRISTMAS GREETINGS FROM MT. AIRY, NC. To David, Angie, KB & Todd, Jan, Steve, Ric, Eric and Bruce. Fill your house with all the love.

FROM SE TO VA TO WHOMEVER: IS THAT YOU baby, or just a brilliant disguise?

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WANTED: DETROIT MEDLEY LIVE ON OFFICIAL CD release. Tunnel of Love UK 5" CD (Tunnel, Santa, Two For the Road). Call 5-6 pm. Dan 508-744-3329.

WANTED: SPRINGSTEEN, LOFGREN, SOUTHSIDE and Little Steven tapes (everything!) and videos. If possible, master tape copies. Send your list to Arjan Hellingman, Kamperfoelistraat 16, 7621 VS Borne, Holland.

BRUCE TAPES TO TRADE. SEND LIST. MARKUS Hartung, Missionsstr. 35B, 4055 Basel, Switzerland.

ALTERNATIVE MUSIC — TRADE NZ MUSIC FOR music from around the world. Michael Butters, 14 Harris Street, Pukekohe, New Zealand.

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LOOKING FOR SS QUALITY AUDIO FROM SUMMER of '90, also quality picture of Bon Jovi with Southside. #2 Dentree Path, E. Hampton, NY 11937.

WANTED: TUNNEL TOUR VIDEO FROM EAST BERLIN complete. Ray 415-668-2105.

NO SALES. TRADES ONLY. NO EXCEPTIONS. YOU know the rest. Taper? Contact us. JEMS, PO Box 11081, Tacoma, WA 98411.

HELLO WORLD! BRUCE/U2 COLLECTIBLES AND worldwide contacts wanted. Tom Brock, 569 North Landing Road, Rochester, NY 14625.

ON THE BACKSTREETS WE TRADE TOGETHER. Your list gets mine. Fredrik Sandh, Forsythiagatan, S-26080, Munka, Ljunby, Sweden.

WANTED: CHRISTIC BENEFIT TAPE. WILL BUY OR trade. Marco Gugliemini, South Richmond Securities, 40 Rector St., Suite 1810, NY, NY 10006. 1-800-275-7774.

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ISSUE #1 OUT, $3 EUROPE, $4 REST. WRITE FOR info: Change It, Vahaniityntie 19 A 1, 00570 Helsinki, Finland.

ORIGINAL OFFSTAGE PHOTOS. BRUCE, OTHERS. Box G, McKenna, WA 98558.

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WINTER 1990

PHOTOS — AMNESTY AND TUNNEL TOURS. ALL photos taken from 1st row. Send for free sample. Enclose SASE. David Denenberg, 2445 Peret St., Philadelphia, PA 19130.

RARE GERMAN SPRINGSTEEN TOUR PROMO posters. Very collectible. European Tour 1981. Open Air, Frankfurt 1985. Express Tour 1988. Set sale, limited supply. Send SASE to TdF Collectibles, 89 Massachusetts Ave. #328, Boston, MA 02115.

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JUKEBOX IS AN INDEPENDENT SOUTHSIDE JOHNNY and the Jukes newsletter currently published three times a year. Subscriptions are $6 in the US and $10 (in US dollars) for overseas. Make checks or money order payable to: Linda Tartaglione and send to JUKEBOX, PO Box 355, Highlands, NJ 07732.

FOR AUCTION: ORIGINAL WILD & INNOCENT AND Greetings promotional concert posters, approximately 2'x2½'. The posters reproduce the album covers with blank space at the bottom for venue and ticket info. Both were used for the Geneva Theatre, Geneva, NY, July 11-12, 1975, a show that ended up being delayed 10 days. At the bottom of the posters the venue and ticket info have been rubber stamped and on one "In Concert" and some record store names have been written in by hand. Condition is VG or better, remarkably good considering the age and use. Original promo posters of these albums are rare enough and their use promoting this show only makes them more valuable. Very attractive and a real piece of history as well. Minimum bid $110. Send bids to Wild & Innocent, Backstreet Records, PO Box 51219, Seattle, WA 98115.

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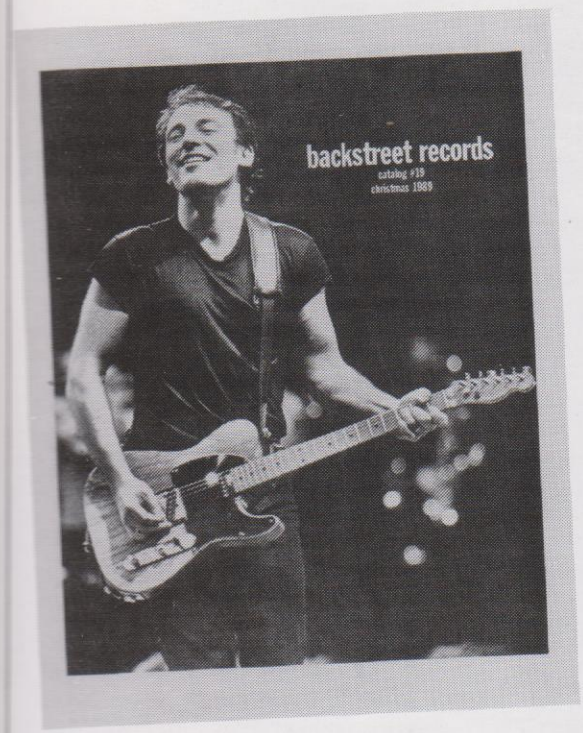

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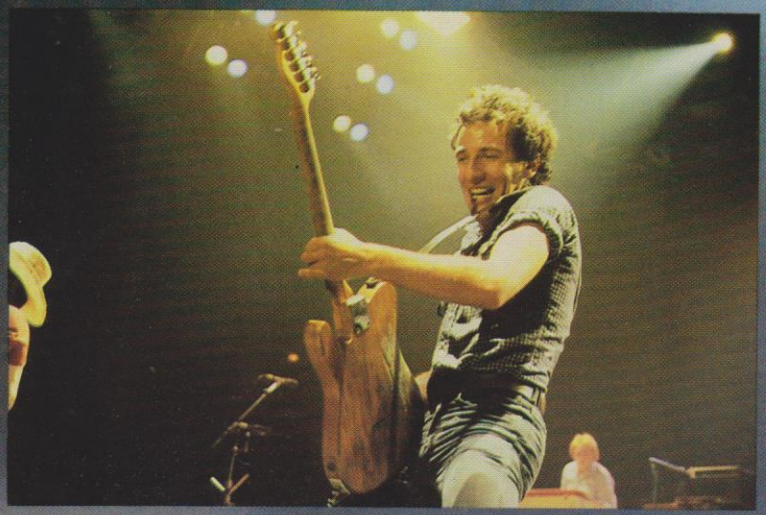

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THE NEWS

Six songs debut i

Album by sum

Despite the birth of a son, squabbles with CBS and helping 2 Live Crew, it would appear that Bruce Springsteen has had time to largely complete his next record. Though the exact dates of the recording are not known, the chronology appears to have gone as follows, according to an interview given by Jeff Porcaro about his session work with Springsteen in the Swedish newspaper *Expressen.*

After spending time with a number of musicians in late '89 and early '90, Bruce settled in to work with Porcaro on drums, Randy Jackson on bass, Roy Bittan on keyboards, and Bruce himself doing most of the guitar work. They worked through the spring, with some additional guest "solo guitarists," brought in to embellish specific tracks. The band then took a break for the birth of Evan James and then returned to the studio in August to put the finishing touches on the tracks. According to Porcaro, the line-up laid down some 32 tracks, which were then left to be mixed and selected.

Porcaro did not provide any specific titles or release date, but he did say, as many insiders have, that the record would be more "rock than *Tunnel*," and perhaps most interestingly that one song, that could end up as a single, was a duet with Sam Moore, the surviving half of the immortal Sam & Dave.

This was all the news up to the time of Bruce's November shows at the Shrine Auditorium. Over the two nights, Springsteen debuted six new songs, and debate began immediately over whether these tunes constituted the heart of the new record. Also, in the wake of the shows, rumors circulated that backstage chatter said the record would not be coming out until the summer. This was further confirmed by a brief *Billboard* magazine story the following week, which described the six new songs as possibilities for Bruce's "mid-1991 release." *Billboard* additionally offered the insight that "Real Worl effort betw Bittan, wi music.

At our p the show, rumor that next album air and tha that all or played at shows wou On the other hand there were very specific rumors that "three of Friday night's songs" would be on the record, even word that "57 Channels" was slated as the first single. Personally, we'll be shocked if "Real World" doesn't make the record, but stranger things have happened. Remember "The Promise"?

And as if that isn't enough rumor for your mill, we have the theories for why the record has been delayed until mid-1991. Supposedly, there has been extended debate between Landau and Springsteen over what songs should be on the record and which should be left off. One source says that the debate centers around Landau's desire to have a few specific songs he feels are likely radio hits on the record, which Bruce doesn't want to include. Another source says that the debate is specifically about the song "Real World," and that it is Landau who wants it on and Bruce who doesn't. Either way, both sources say approximately 20 songs still remain to be narrowed to 12 for the final track list, and it is the process of choosing the songs that is delaying the record.

Also supporting the delay rumors is word that Patti's record is now slated for late March, and it has always been said that Bruce's record would follow Patti's by a few months. Reports say that Patti's record, reportedly produced by Heartbreaker Mike Campbell, has a heavy Ronnie Spector sound and may surprise people who thought a Patti solo record would have a more contemporary, commercial sound. There's that isn't enough, Jeff Porcaro told another European newspaper that he had been asked to join a tour, but declined because of other commitments. He did give some details that the tour would play small venues, that band members' families would be welcome and that they would schedule the tour on a three weeks on, three weeks off basis. With Bruce's new family needs, the latter detail seems to be a logical way for him to conduct a future tour, while still allowing time for family needs.

Whenever the tour starts may be in question, but sources both official and unofficial concur that there will be a tour. What kind of shows and just who will join Bruce, if anyone, remains completely unknown.

There is more good news that Bruce will be contributing to Nils Lofgren's new solo record. Industry reports in November said that Nils had signed a deal with Rykodisc for his next solo effort which is currently being recorded in Los Angeles. Along with Springsteen, the record boasts contributions from Levon Helm, Ringo Starr and Billy Preston. The so far untitled disc is due in February or March, and is being recorded live in the studio with a minimum of overdubs.

So it appears that by the next time you read this column, though we may not have it in hand, we'll certainly know much more about Springsteen's next record. Until then, it's wait and see, but it couldn't hurt around Christmas time to, if you happen to see him, pass the word to Santa Claus that we're getting a bit anxious.

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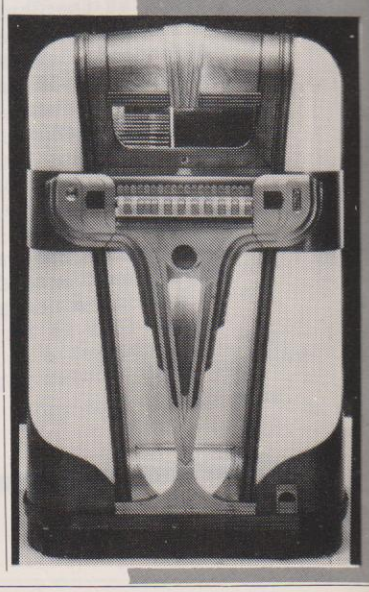

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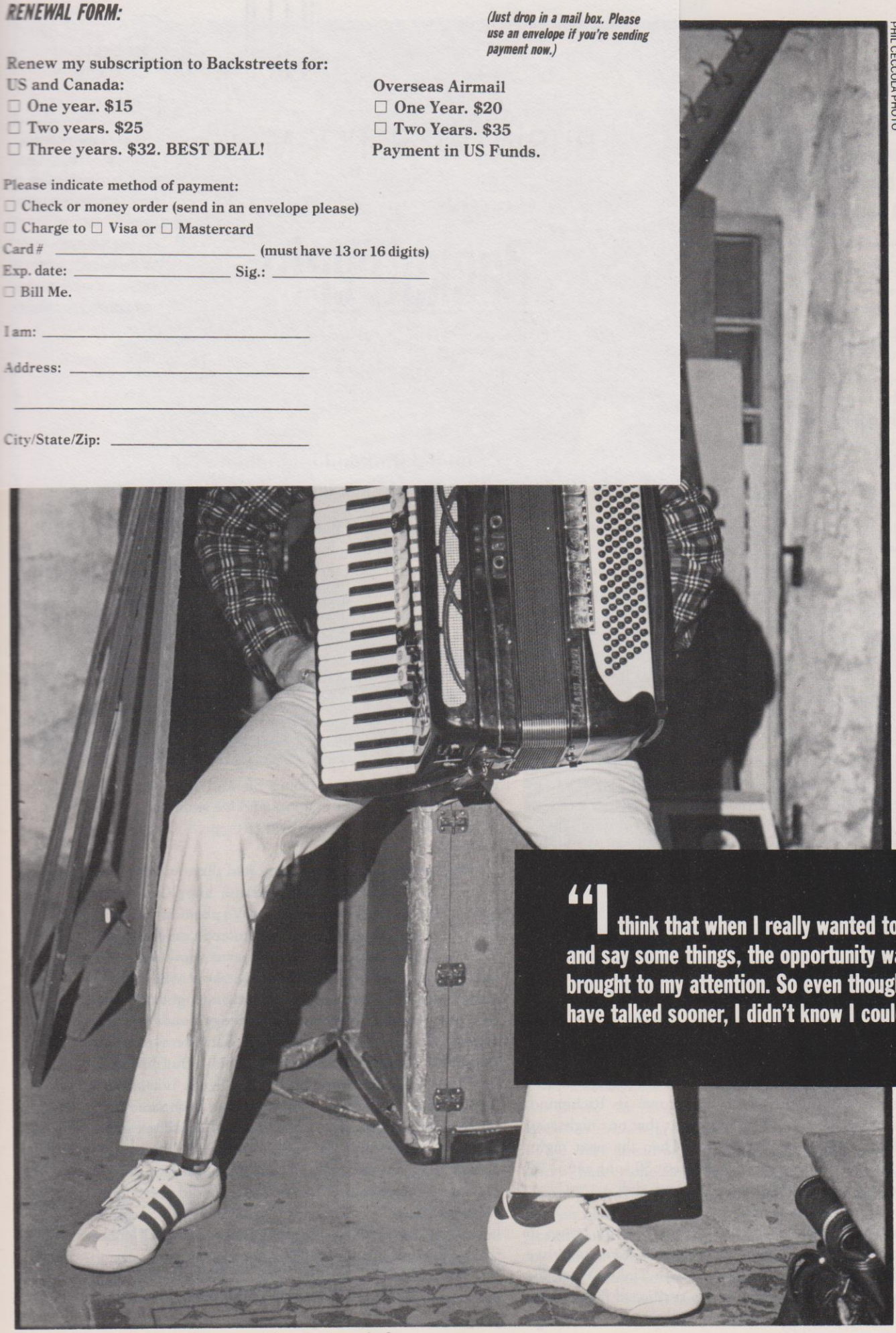

"I think that when I really wanted to break out and say some things, the opportunity wasn't brought to my attention. So even though I could have talked sooner, I didn't know I could have."

At the Main Point with his famous accordion in the early days.

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For the first time in 20 years Danny Federici speaks. . .

BY ROBERT SANTELLI

They call him the Phantom — with good reason. Shy and introspective, quiet and reserved, keyboard player Danny Federici has been, without a doubt, the mystery man of the E Street Band. Although he's logged more time with Bruce Springsteen than any other musician, Federici is the least known and the least public of all the band members.

Incredibly, Danny Federici has never done a serious, full-length interview with anyone — until now. Recently, he sat down with *Backstreets* contributing editor Robert Santelli at his Jersey Shore home and reflected on his long association with Springsteen and the E Street Band, his views on stardom and rock 'n' roll, his personal struggles, his musical roots, and his future goals as a musician.

Always candid and honest, Federici left no question unanswered, and during the course of the conversation, revealed himself to be a man with remarkable insight. Danny Federici is the Phantom no more. Here's why:

BACKSTREETS: *For years you've shunned interviews and avoided the press. You were in one of the biggest rock bands in the world and yet you led a life that was decidedly anti-celebrity. Why?*

DANNY FEDERICI: In the early days I thought that all that was required of me was to do a good job onstage. As things started to progress, the scene got to be a real clique, with a party-like environment backstage. I didn't go in for that kind of thing. As soon as I got done working, I'd go back to the hotel — for whatever reason. You see, Bruce has himself an organization that is there to protect his situation. I think that when I really wanted, and was willing, to break out and say some things, the opportunity wasn't brought to my attention. So, even though I would have talked sooner, I didn't know I could have. It was a very strange situation.

that's nearly one-half of your life. When you look back, what impressions come to your mind first?

It was a funny thing. The E Street Band was someone and no one at the same time. To a certain extent, I liked that very much. I mean, if I wanted to, I could go to the hardware store and not be bothered by people. But, at the same time, I always thought I could have been a little bit more famous than I ended up.

I toured with Dave Edmunds recently. What surprised me was that I had to deal with my ego. I hadn't had to do that in a long time. In the early years I had a situation once where I thought I was bigger than I really was. But that was a long time ago. When I went out with Edmunds, our names were used, Max and I, and I figured that would add some credibility to the shows. There were some people who came to the shows to see me and Max, but there weren't as many as I thought there would be.

It's been a year since Bruce told the E Street Band that he would be working with other musicians. Has that been difficult to deal with?

I had already gone through some tough years. I had a bad marriage. I got into drinking very heavily. I went to two rehab centers. I've been sober for seven years. In those days I don't think I would have been able to handle what went down. But today I can deal with it. If you know who you are, you can deal with it. I mean, I went from a situation which meant traveling around in jets, not listening to the news, not knowing what's going on in the world, to one in which I had to face who I was and determine certain things about my life and my future. It was a tremendous growing experience, I can tell you that. I have my wife to stand by me, and that helps. But I worried about that, too. There's no way to know if your partner is going to be your partner under certain circumstances. You just don't know until the relationship is tested.

How long have you been married to your current wife?

Three years. It doesn't sound like much, but it is a lot for me.